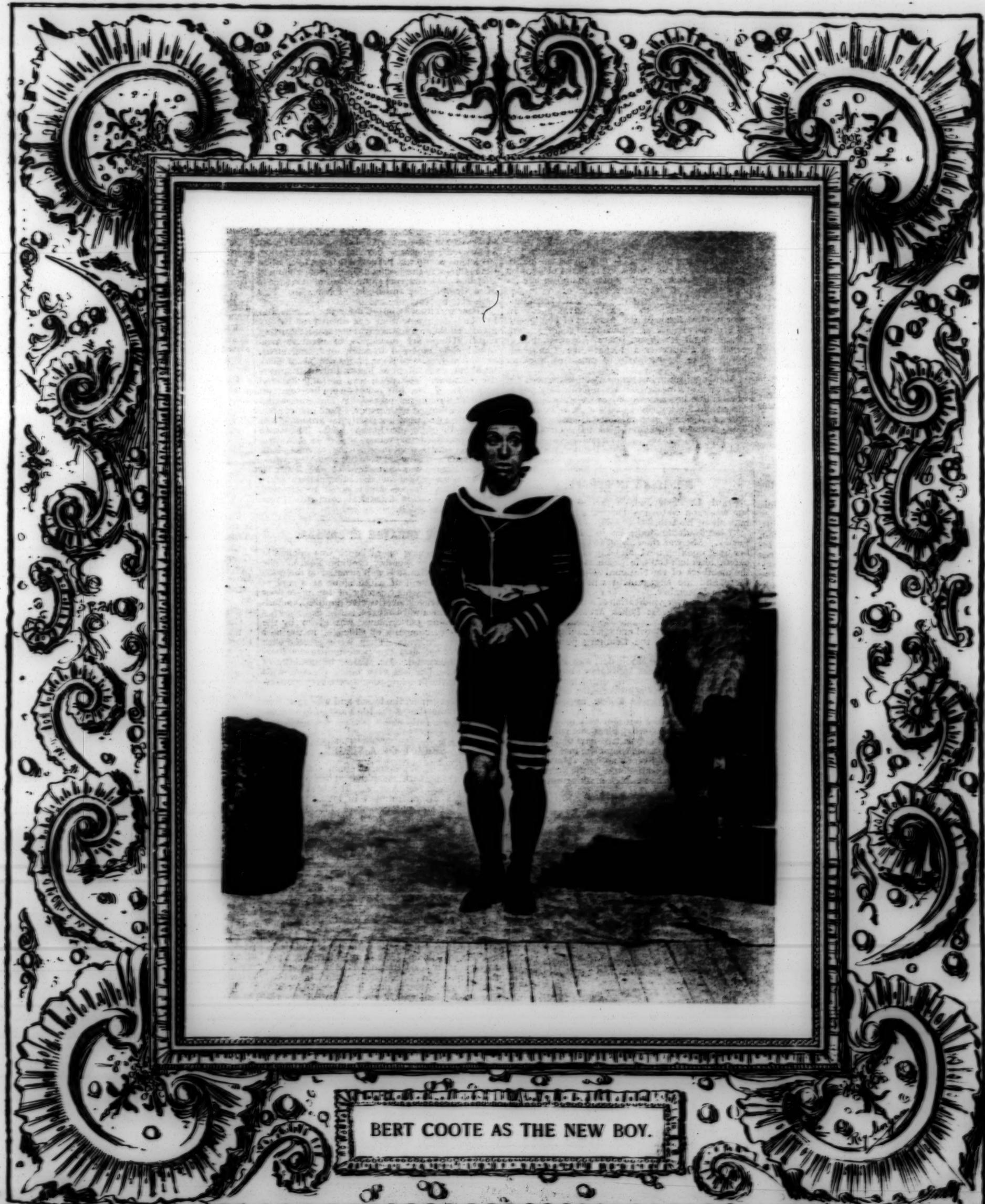


# THE NEW YORK DRAMATIC MIRROR

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BERT COOTE AS THE NEW BOY.

## THE NEW YORK DRAMATIC MIRROR.

NOV. 17, 1894.

## MIRROR INTERVIEWS.



From a photograph by Rockwood

Edward Jakobowski.

The operatic composer is a *rasa avis*. There are plenty of orchestral leaders who set jingling tunes to music and can turn out mechanical instrumentation in lieu of an original score; but the Millockers, Lecocq, De Kovens, and Jakobowskis are few and far between. That's why they make so much money.

Edward Jakobowski, the subject of the following interview, arrived from London several weeks ago, and this is what he had to say about his career:

"I was born in London in 1858. My parents were Viennese, of Polish extraction. My father became a naturalized Englishman, but returned to Vienna in 1863. In Vienna I studied for seven years at the Conservatoire. I was principally under Hellmesberger, the conductor of the Grand Opera House. I took prizes for harmony and instrumentation, but my first production, a one-act operetta called *Le Réveil*, was only a *succès d'estime*."

"How old were you at that time?"

"Between fifteen and sixteen years of age. I had to make the management a present of the opera in order to have it brought out at all. I was even less fortunate with my second operatic effort, which was called *Formosa*. It was actually rehearsed in Paris, where I lived for two years, and was to have been brought out at the Théâtre Beaumarchais. The manager proved to be a scamp. He decamped with all the money he could lay his hands on, leaving the whole company in the lurch. That put an end to all chance of a production. The libretto of *Formosa* was by Maurice Trocadero, musical critic of *Gal Blas*, and Ernest Hubert."

"Did you try to produce any other operas in Paris?"

"No, I was completely disgusted with my *Formosa* experience. My next opera was brought out at the Globe Theatre in London. It was called *Dick*. The libretto was by Alfred Murray. *Dick* proved fairly successful at the Globe, but it was rewritten as a burlesque opera for the Gaiety, whence it was transferred to the Empire, at that time a regular theatre. It ran 100 nights with Fanny Leslie, Harry Monkhouse, Arthur Williams, and John L. Shine in the cast."

"I suppose there is no doubt about Erminie having been your greatest success?"

"Erminie undoubtedly made a tremendous hit. It was produced in London at the Comedy in 1885, and ran for 196 performances. When it was revived six months later it added 84 performances to the record. Since then it has been played continuously in the provinces. The success of the opera in America was even greater than in England. Erminie was produced in New York for the first time at the Casino on May 10, 1886. It ran 758 nights without a break. Since that phenomenal run it was revived once for 146 nights and subsequently for 112 nights. It has been played all over the United States ever since its original success at the Casino. At one time there were as many as eight Erminie companies on the road. My royalties from the performances of the opera in this country amounted to £16,000."

"To what do you attribute the great success of Erminie?"

"Well, it had an entertaining plot in the first place. Harry Paulton wrote the libretto, which was generally admitted to be very clever. In composing the music I endeavored to make it as tuneful as possible. The lullaby and gavotte were sung, played and whistled all over England, and I suppose they were similarly complimented in America. Thousands and thousands of copies have been sold of the lullaby since it was first published."

"What operas followed Erminie?"

"In 1887 I brought out *Myneher Jan* at the Comedy. It was not a success, however. Paola has been fairly popular in the English provinces, and was pretty well liked in America, I believe. There is a probability of a syndicate producing Paola in London before long. The librettos of both *Myneher Jan* and Paola were written by Harry Paulton. My next opera, *La Rosière*, was a failure when it was first tried at the Shaftesbury, but after Brandon Thomas was called in to rewrite the libretto the receipts rose from \$2 a night to \$60 but the opera was unable to recover from the general impression that it was a failure."

"Then you consider the libretto of as much importance as the music in the writing of comic operas."

"A poor libretto is undoubtedly a serious handicap. You have an excellent librettist in J. Cheever Goodwin. He is a master in the art of writing words for music, and his dialogues fairly scintillate with witicism and repartee. He wrote the libretto of *The Devil's Deputy* for which, as you know, I supplied the score. I'm very much pleased with the manner in which Francis Wilson has produced the opera."

"Tell me something about *The Queen of Brilliants*."

"I had a commission to compose it for the Carl Theatre in Vienna, where it was originally produced last Spring under the title of *Die Brillanten Koenigin*. The German libretto was written by Tanhe and Fuchs, two Viennese journalists. The opera was produced, as you know, at the Lyceum Theatre, London, in September, as *The Queen of Brilliants*. The libretto was not translated. It was practically a new libretto, as Brandon Thomas merely utilized the groundwork of the original German book—in fact, only the character of the heroine. After the London production it was decided that the libretto could be greatly improved if entrusted to a revision by Harry Dam."

"Are you at work on any new operas?"

"Yes, I've about finished a one-act opera called *The Venetian Singer*. The libretto is by B. C. Stephenson. It may be produced at the Casino, when the Ansons resume the management of that house. I have also an offer from Della Fox to compose the music of a new opera she has in view, but nothing has been settled in that respect. Then, as you probably know, I am under contract to write the music to a French libretto by Chivot and Durn, called *Le Carnaval de Titon*. The opera is to be produced by Francis Wilson next season in New York. Mr. Wilson has also contracted with me for an opera to open the season of 1896-1897, for which Brandon Thomas will furnish the libretto."

"Do you intend to remain long in America?"

"It is probable that I shall remain in New York during the coming Winter. I came over for the first time last September, and was delighted to find New York such a cosmopolitan city. Moreover, comic opera appears to be the most popular form of entertainment in New York at present, while in London the public taste is running more to musical comedy and burlesque such as *Morocco Bound*, *Little Christopher Columbus*, and *The Gaiety Girl*. New York audiences may tolerate fun of a broader order than in London, but they won't stand word contortions for puns. Nor will they laugh at graveyard comedians. Then the chorus girls are so pretty and graceful and so quick to learn at rehearsals. Not that I wish to disparage the English chorus girls. We brought over forty-eight chorus girls and eight dancers from England."

"Are there no Americans outside of the principals in *The Queen of Brilliants* production?"

"Oh, yes! There are twelve attractive American girls, who wear some very becoming costumes. The costumes—540 in all—are of the Directoire period, and were designed by Cromelli. We also brought over the entire scenery used in the London production. The three scenes are by Hawes, Craven, Mr. Parker, and Mr. Perkins. The scene of the second act is practically divided into four on account of the pictures illustrating a dream."

"To what do you attribute your success as an operatic composer?"

"I suppose my music suits the public. *Voilà tout!* I was thoroughly grounded by Hellmesberger in the art of orchestration. The only instruments I play are the piano and violin, but I understand all the other instruments, and can, therefore, orchestrate the entire score. Then I believe in light and tuneful music for comic opera, as that is what the public seems to like. People like to hear music that they can hum as they go home. But you mustn't think I disregard the necessity for musicianship in this branch of composition. I only insist on the importance of catchy tunes. It is in the ensembles and finales that a comic opera composer has an opportunity to introduce music of a higher order. That's where he can introduce artistic effects to good advantage. In writing the finale of the first act of *The Queen of Brilliants* I took as much pains as if I were composing it for grand opera, but with the exception of the finales and ensembles I have adhered to the lighter style of music as much as possible."

At this point the interview was interrupted by the arrival of a messenger who informed Mr. Jakobowski that he was needed at rehearsal, as the forty-eight foreign chorus girls were in imminent danger of some sort of musical entanglement. The composer intimated that the entanglement was probably caused by the new libretto. And a dickie bird whispered, "Dam the librettist!" A. E. B.

## MODJESKA IN EUROPE.

Frank L. Perley, who returned from Europe last week, on Saturday chatted with a MIRROR man about his trip.

"I left Madame Modjeska in Paris," said Mr. Perley. "She was then about to start for Poland, her tour opening next Monday at Lemberg, the capital of Polish Galitzia. She is supported by the members of the National Theatre company there, and the engagement will continue until early in December."

"There is every indication of a most successful season for the great Polish artiste in Europe. Before I left Paris Madame Modjeska received a telegram from the local manager saying that the seats for nearly all the Lemberg performances were sold."

"In Paris Madame Modjeska was entertained by Alexandre Dumas, Madame Calvè and other celebrities. Dumas warmly urged her to play in Paris before returning to America next Spring. She will probably give a few impersonations here."

"I am now booking her tour here for 1895-96. I cannot yet announce what plays she will be seen in, but I know she has two new plays, one of which is by Sudermann, whom she met in Berlin, and another by a French author. Modjeska is essentially an intellectual and poetic actress and a play to suit her has to be something out of the ordinary."

## VIRGINIA HARNESS WILL STAR.

Virginia Harness expects to star next season in Henry Arthur Jones' play, *The Dancing Girl*. Maurice Barrymore will probably be her leading man.

"I think *The Dancing Girl* the best play Mr. Jones has yet given us," said Miss Harness to a MIRROR representative. "The title role is certainly the best part I have ever played. It will, I think, be an excellent vehicle for me to star in, as it has been played very little and not been seen at all in a number of important towns. I may get Mr. Barrymore to support me. He will be an excellent Duke."

"My plans are not complete by any means, nor do I know where or when next season I shall open my tour."

## THE GARRICK CLUB.

The regular monthly smoker of the Garrick Club took place at the club rooms, West Twenty-seventh Street, last Saturday night. The proceedings were enlivened by music, and Yank Adams, the phenomenal finger billiardist, gave an exhibition of his powers. R. A. Roberts is a member of this club, and when he sailed for London recently he carried with him an engrossed invitation to the Eccentric Club of London, offering the members the courtesies of the New York Club.

## IN THE HANDS OF STUDENTS.

The students of McGill University, Montreal, had their annual theatre night on Nov. 2, and attended the performance of *The New South*. At the end of the second act a basket of flowers was presented to Phoebe Davies and a box of cigars to Joseph Grismer, and after the play the "boys" took the horses from the carriage of the players and drew them in state to the Windsor Hotel, where the band of the Sixth Fusiliers played and fireworks were burned. Speeches were also made.

## BERT COOTE.

On the first page this week is a picture of Bert Coote, as he appears in the title part of *The New Coote* in the road company that plays that comedy.

Mr. Coote is one of the very small number of comedians who amuse by legitimate means. He has been on the stage from childhood, and his comic ability manifested itself early. He was born in London in 1867, and made his first appearance at Sadler's Wells Theatre in that city as one of the babies in *Babes in the Wood*, in 1872. The following year Mr. Coote, still a youngster, appeared as *Green Bird* in Frank Green's burlesque, *Cherry and Fairy Star*. He next appeared in the role of *Hop-o'-my-Thumb* at the Royal Theatre, Leeds, and from there went to the Theatre Royal, York, from which he was graduated to the stock companies at Chat-ham and Gravesend in child's parts. Thereafter he appeared again in *Babes in the Wood* at Exeter and the Theatre Royal, Bath, and then he took up clown's parts at the Adelphi Theatre, London, where he remained for three years.

Mr. Coote then joined Wilson Barrett, in Jane Shore, at the Princess' Theatres, and after again appearing as a clown at the Drury Lane Theatre, he assumed a part in the burlesque, *Gulliver's Travels*, by Henry J. Byron, at the London Gaiety Theatre.

His next appearance was as *Bailie* in *The Chimes of Normandy* at the Gaiety and in the provinces, followed by an engagement at Portsmouth in the burlesque, *Aladdin*. After this engagement he went to the Opera Comique Theatre, London, where he appeared with Lotta.

From London he came to this country under the management of Frank W. Sanger, appearing in the character of *Chip* in the comedy called *Dreams*, in which he was very successful. He has since appeared as leading comedian with Patti Rosa, Kate Castleton, Verona Jarbean, Frank Daniels, and with the Alcazar Theatre Stock company in San Francisco. Recently Mr. Coote has been featured in *James T. Powers*, *part in A Straight Tip*, and in *A Ride for Life*. His present engagement in *The New Boy* offers him one of his best opportunities.

## A NOVEL COMPETITION.

West Plains, Mo., was the scene of a novel competition last week. There are two theatres in the place, and this season both have been fitted up and run in sharp rivalry. The manager of each house, of course, claims superiority for his theatre and its attractions.

On Nov. 3 H. M. Scott, representing Jane Coombs, arrived in West Plains and booked that actress with the manager of the Grand Opera House for the night of Nov. 9. He had finished his business and was prepared to leave town when the manager of the Johnson Opera House claimed that he held a contract signed by the manager of Miss Coombs for the night of Nov. 10. This proved to be true.

There was no way out of it for the actress but to fill an engagement at one theatre on Friday night and then go to the rival house on Saturday night. There are managers of theatres who would have objected to such an arrangement, but the managers of West Plains did not. They set about, each intent on his own night, to advertise the show. The town was literally covered with bills. Extra bill boards were erected, and where one manager posted his announcements his rival followed with paper. Both, of course, billed Miss Coombs; but particular attention was called to the difference in the dates. The whole population became excited, and it is said that persons came in from neighboring towns to look at the bills and take sides.

Miss Coombs was announced at one house as her own competitor at the other. Both managers had good houses, and it is safe to say that no such novelty in theatrical competition was ever before recorded.

## A NEW THEATRE IN CANADA.

A handsome new opera house was opened in Guelph, Ont., on Monday evening, Nov. 5. The Guelph Opera House is well situated on the main street and is built of white stone at a cost of \$35,000. The seating capacity of the main floor and two galleries is over two hundred, including four boxes and two loges.

The opening performance was given by the Wales Opera company of Chicago, in the new comic opera, *Athenia*. They were greeted with a bumper house and the performance was thoroughly appreciated. Mr. Wales, in speaking of the house, said he was very much pleased with it, and that the dressing-rooms were very comfortable and roomy.

Albert Tavernier, the lessee and manager, was for years a member of the Ida Van Cortland company, and no doubt will make the new venture a success.

## SUICIDE OF A SINGER.

Thomas W. R. Williams, an opera singer, committed suicide with morphine at his rooms in Spokane, Wash., on Nov. 8. It is said that the cause was a disappointment in love, the young woman being an amateur actress of local note.

The deceased was born in England and educated for the stage. In 1886 he emigrated to Canada, and for some time sang with the Toronto Opera company. He afterward appeared with the Emma Abbott Opera company. He was a member of the Mozart Club of Spokane, and had assisted that organization in presenting the operas *Pirates of Penzance* and *The Chimes of Normandy*.

## THE ROSENFELDS' NEXT PRODUCTION.

Ida Mahr, a member of the Rosenfelds' *Liliputian* company, will not be with that organization after this season on account of ill health. To a MIRROR man Carl Rosenfeld said yesterday: "All the members, of course, remain, and we expect to engage several new little people for our next production, which will be an adaptation from one of the most successful fairy spectacles ever evolved by Jules Verne, called *A Journey in the Land of the Impossible*. I am now at work on this piece and I expect it will eclipse the splendor of *Humpty Dumpty*."

## FANNY DAVENPORT'S NEW PLAY.

"The cabled reports about Sardou's new play, *Gismonda*, are all wrong," said Frank L. Perley, Fanny Davenport's representative, yesterday. "Many of the things the cable reports say are not true. For instance, it says she kills off a number of noblemen. As a matter of fact she only kills one. Miss Davenport will begin active rehearsals of the piece next Tuesday, and will produce it for the first time in America at the Fifth Avenue Theatre on Dec. 10."

## HARRIET FORD REPLACES BELLE ARCHER.

Harriet Ford has been engaged to fill the position in Sol Smith Russell's company vacated by Belle Archer two weeks ago.

## GOSSIP OF THE TOWN.



The picture above is of Anne O'Neill, the charming young actress who is one of the attractive features of Mr. Crane's company. Miss O'Neill's rise in the profession has been rapid and merited. She has never made a failure in any of the many parts assigned to her and her beauty and talent are thoroughly appreciated by New York playgoers.

The excellent portrait of Rhéa as Josephine printed in THE MIRROR last week was from a photograph by Falk.

Napier Lothian, Jr., will stage manage Rhéa's new play.

Hallen Mostyn has resigned from the American Travesty company, and been succeeded by H. W. Tredenick.

Aimee Thill has been engaged for ingénue roles with Sidney Drew, with whom J. A. Bigelow has re-engaged to play character parts and manage the stage.

Marie and Alice Thill will join Charles Dickson.

Mr. and Mrs. Erskine Lewis (Emma Cushman and William in *The Guv'ner*).

Harry Levy, late of A. Q. Scammon's attractions, has joined Lew Dockstader's Minstrels as general agent.

Ellen Vockey will give a costume recital at Washington, D. C., on Nov. 23, and will be assisted by local musical talent. Miss Vockey, by the way, makes all of her own costumes from designs from ancient and modern pictures.

Fannie Osgood is playing her second season with *The Engineer*, in the part of Nellie, which she originated.

Alice Leigh has joined Richard Mansfield's company.

Charles D. Herman has recovered from the effects of a successful surgical operation. He will come to New York from Philadelphia in quest of an engagement.

The Oliver Twist company will open at Haverhill, Mass., on Thanksgiving Day. The company will be known hereafter as the *Mestayer-Oskeen* company.

Catherine Dooling, who is to play the title role in the coming production of *Oliver Twist*, left the Alabama company last Saturday night.

Lillian Elma arrived from Liverpool on the *Germanic* on Nov. 3, after a tempestuous voyage, but says she enjoyed a delightful vacation in Paris and London.

George H. Ricketts and Martha Conway sailed on Sunday, for St. John, N. F.,

## AT THE THEATRES.

Palmer's.—The New Woman.

|   |
|---|
| Play in four acts by Sydney Grundy. Produced Nov. 12. |
| Gerald Cazenove Wilton Lackaye                        |
| Colonel Cazenove E. M. Holland                        |
| Captain Jack Sylvester C. J. Richman                  |
| James Armstrong R. Fox                                |
| Percy Bysshe Pettigrew H. Holliday                    |
| Wells D. P. Bowers                                    |
| Lady Wargrave Annie Russell                           |
| Margery Virginia Harned                               |
| Mrs. Sylvester Madeline Bouton                        |
| Miss Enid Bethune Georgia Bushy                       |
| Miss Victoria Vivash Emily Seward                     |
| Dr. Mary Bevan  |

The New Woman, the current attraction at the Comedy Theatre, London, was given its first American production at Palmer's Theatre last evening. The story is not unlike that of An Unequal Match and other plays that deal with the subject of ill-assorted marriages.

At the opening of the play Gerald Cazenove is engaged with Mrs. Sylvester in writing a work on "The Ethics of Marriage." He confesses to Mrs. Sylvester that the reason he has neglected his work of late is on account of his being in love with Margery Armstrong. After marrying Margery he is much annoyed by her lack of education and refinement and tires of her girlish affection.

Margery is in reality a fascinating little hoyden. In one scene she is just about to poke her head in the room and cry "Boo!" to her husband and Mrs. Sylvester while they are supposed to be engrossed in literary work. She refrains from any practical joking, however. On seeing Gerald and Mrs. Sylvester in close proximity, she stops to listen to their conversation and on hearing Gerald say of her "Margery is hopeless—impossible," she promptly faints.

Gerald is captivated by Mrs. Sylvester and Margery determines to return to her father's house in the country. She is followed there by the husband of Mrs. Sylvester. This individual, whose amorous overtures had been scorned by Margery before she left Gerald, is sent about his business. Eventually Gerald comes to his senses and seeks forgiveness. A reconciliation with Margery ensues to the discomfiture of Mrs. Sylvester, the "new woman."

Somebody has defined originality as the ability to apply an old idea to a new occasion. Taken in that sense, Sydney Grundy's play certainly deserves to be called original.

The "advanced" woman is scathed with epigrammatic wit. The moral of the piece seems to be that man should leave the new woman severely alone, and that he is all the happier in the end by marrying a womanly woman even if she be not quite up to his level in point of culture and social standing.

Owing to the exigencies of space it is not possible to do justice to the production in the present issue, and THE MIRROR will deal with it hereafter. Suffice it to say that Annie Russell made a pronounced hit as Margery. Indeed, it would be difficult to conceive of a more charming and effective personation of the role. Wilton Lackaye, on the other hand, was hardly in his element as Gerald Cazenove, but did some things exceedingly well.

E. M. Holland gave a capital character sketch of Col. Cazenove, and Mrs. D. P. Bowers as Lady Wargrave added another to the numerous successes of her artistic career.

Virginia Harned was fairly good as Mrs. Sylvester. Madeline Bouton as Enid Bethune, Georgia Bushy as Victoria Vivash and Emily Seward as Dr. Mary Bevan were all seen to advantage in diversified types of progressive femininity.

C. J. Richman as Captain Sylvester and R. Fox as James Armstrong and Thomas Ferris as Percy Bysshe Pettigrew and H. Holliday as Wells, completed a cast of exceptional merit.

The piece proved generously entertaining, and from its reception last evening seems destined to prove a drawing attraction at Palmer's for some time to come.

## Fifth Avenue.—The Coming Woman.

Romantic comedy-drama in three acts, by Mervin Dallas. Produced Nov. 12.

|                    |                           |
|--------------------|---------------------------|
| Charles Gordon     | Edgar L. Davenport        |
| Lord Granville     | Eugene Ormonde            |
| Stephen Blackmore  | Joseph E. Whiting         |
| Simon Scudwige     | J. C. Padgett             |
| Lawrence O'Donnell | F. D. Tamehill            |
| Jack Prescott      | Charles Jefferson Jackson |
| John Merritt       | Hawley Franks             |
| Parker             | Melville Frank            |
| Simpson            | F. B. Hill                |
| Georgina           | Marion Abbott             |
| Dorothy Blackmore  | Carrie Radcliffe          |
| Mrs. Dobson        | Jean Chamblin             |
| Kate Melton        | Carrie Turner             |

Mr. Sedley Brown need have no regret that his name does not figure on the current programme of the Fifth Avenue Theatre as the co-author of The Coming Woman. A Broadway audience has rarely been privileged to listen to such dreary, colorless stuff as the play proved to be. It is hard, indeed, to conceive how an intelligent actress could consent to star in such a play much less spend money on its production.

It was lucky for the audience that the house bill contained a synopsis of the story, for it was impossible to learn from the characters what the piece was all about. The dialogue is more than commonplace; it is often puerile. As to dramatic situations there are none worth mentioning.

The story told by the house bill is as follows: The scene of the play is laid at St. Albans, England, where Kate Melton is looked upon as the coming woman. In early life she left school and joined a circus troupe, where she learned to break horses and became an expert rider. Lord Granville falls deeply in love with her, and they are separated through a mutual misunderstanding.

In the ensuing act Charles Gordon desires to make Kate his wife for monetary reasons. He holds certain facts of her origin in his possession, and through misrepresentations forces Kate into an agreement of marriage. After Kate has given the promise Lord Granville returns, as the misunderstanding has been cleared away. He offers to make her his wife, but she tells him that it is impossible.

Subsequently Kate saves Gordon's life, and in return he releases her from all obligation to marry him, and places in her hands the facts concerning her parentage. Kate then forces her unworthy father to acknowledge her as his daughter. Lord Granville returns from abroad and after a struggle between love and pride, renews his offer of marriage and is duly accepted by Kate.

Incidentally Georgina Blake, a Boston young lady who is searching for a truly good man, imagines she finds one in the person of Lawrence O'Donnell. This couple together with Jack Prescott, who is in love with a sister of Kate, supply the comedy episodes of the piece.

The chief interest in the play seemed to centre not in Miss Turner, but in a horse on whose back the star made her entrance (much to the alarm, by the way, of the nervous in the front row of the orchestra) and which crooked up whenever the plot thickened.

In such a piece Miss Turner naturally had no

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opportunity to display her talent. The rest of the cast gave a conventional performance.

## Fourteenth Street.—The Brownies.

By Palmer Cox. Music by Malcolm Douglas. Produced Nov. 12.

|            |                  |
|------------|------------------|
| Titania    | Marie Louise Day |
| Drusilla   | Ida Mille        |
| Stanislaus | Charles Drew     |
| Florimel   | Alice Johnson    |
| Goodforno  | Eugene Sanger    |
| Dragonfels | G. L. Broderick  |
| Mandepot   | Frank Soule      |
| Euphrosyne | Lee Lamar        |
| Neptune    | W. A. Knoke      |

Palmer Cox's Brownies dispported themselves on the stage of the Fourteenth Street Theatre for the first time in this city last evening.

With the aid of Malcolm Douglas, who has composed some light and tuneful but somewhat reminiscent music, Mr. Cox has transferred to the stage the unique little characters he created and which have become so familiar to all juvenile readers.

The first act shows the Palace Court of Titania. Her marriage with Prince Florimel, an adopted Brownie, is being celebrated, when Dragonfels, a demon, to break off the match, carries Titania to his realm, where they are followed by the Brownies. The latter are shipwrecked and rescued by Neptune. The next act is laid in the enchanted isle, where the elves are entertained by the Moon.

Attempting to rescue Titania, in an attack led by Florimel, they fall into the hands of the Demon, by whom they are condemned to slavery in the mines. The last act shows them working there. The Russian Brownie explodes a bomb which shatters their stronghold and changes the scene to Brownieland, where the nuptials of Prince Florimel and Titania happily end all their troubles.

In the dramatization of his work Mr. Cox has lost a good deal of the illusion. To be sure, the little "copper," the grotesque Indian, the duke and the other familiar characters are all there, but somehow the introduction of so much spectacle partly destroys the impression conveyed in his book.

As a spectacle, however, the production is magnificent. The gorgeous transformation scenes, glittering armor and the dazzling costumes combine to make some remarkably effective stage pictures.

The scenic and electrical devices are very fine and the chorus, all of whom are exceptionally pretty and have fine voices, show good training.

Alice Johnson as Florimel was charming. She has a beautiful voice, and in the costumes of the fairy Prince made an ideal picture. Ida Mille was a quaint Drusilla, and Charles Drew as the King proved amusing.

Marie Louise Day, Eugene Sanger, C. L. Broderick, and the others in the cast were satisfactory.

If the judgment of a first-night audience be considered, the production is, without a success.

## Bijou.—Miss Dynamite.

Farce, in three acts, by Glen MacDonough. Produced Nov. 5.

|                          |                   |
|--------------------------|-------------------|
| Drexel Day               | Frederic Bond     |
| Ned Vance                | Charles B. Welles |
| Eugene Weber             | William Morris    |
| Tom Morton               | Charles Mason     |
| The Marquis of Entington | Soldene Powell    |
| Boundon                  | Fred. W. Peters   |
| Henrietta Cruger         | May Merrick       |
| Marion Day               | Hope Ross         |
| Dasher                   | Annie Shindle     |
| Georgia Day              | Marie Jansen      |

Miss Dynamite was seen for the first time in New York at the Bijou Theatre last week. The piece is a sort of running mate to Delmonico's at Six—a compound of *risqué* situations and old-fashioned farce-methods. The "mistaken identity" device is resorted to by the author on the slightest provocation.

Marie Jansen as Georgia Day palms herself off as Miss Dynamite, a concert hall singer of rapid proclivities, by simply donning a gorgeous red costume with well-fitting tights in lieu of a skirt.

The farcical incidents of the last act are mainly brought about through a supper in Miss Dynamite's apartments. Georgia, having eloped with Ned Vance, an impecunious artist, arrives at the apartments to assist her husband to collect some money the actress owes him. Incidentally several satellites arrive to partake of the *petit souper*. One of them is Georgia's guardian, Drexel Day. The other, the Marquis of Entington, assists Georgia to consume the good things set before them under the impression that he is dining with Miss Dynamite.

As Day had selected the Marquis as his prospective son-in-law, Georgia easily obtains his forgiveness for her clopement on condition that she will not divulge to his fiancée, a wealthy widow, the compromising particulars of his flirtation with Miss Dynamite.

There are various other love affairs that culminate propitiously, and one of the characters is pursued throughout three acts by a French detective, as he is suspected of being a full-fledged anarchist.

In the small role of Georgia Day Miss Jansen looks very fetching in sumptuous costumes, and her personality is as pleasing and magnetic as heterodox.

The supporting cast is made up of competent people, who do their utmost to assist Miss Jansen to extract mirth-provoking material from the lines and situations allotted to them. Frederic Bond as Drexel Day, and Charles Mason as Tom Morton are especially successful in that respect, while Charles B. Welles, William Morris, and Soldene Powell do the best they can to add their quota of comicality to the performance.

Hope Ross personates the role of Marion Day with American dash and Gallic *éclat*, and May Merrick is well cast as Henrietta Cruger.

## Irving Place.—Der Compagnon.

Adolph L'Arronge's comedy, Der Compagnon (The Partner), which was formerly played here some years ago with Herr Thomas in the cast,

This is the most complete minstrel organization before the public.

The Passing Show will cease to pass before Casino audiences after next Saturday night's performance.

Herrmann is at the Columbus Theatre this week.

Daniel Frohman's regular stock company in The Amazons is at the Harlem Opera House this week.

## BROOKLYN THEATRES.

## Columbia.—The Girl I Left Behind Me.

Brooklyn audiences are naturally enthusiastic, and that which filled the Columbia on Monday evening was no exception to the rule. When the horses and soldiers came rushing on in the great rescue scene in The Girl I Left Behind Me, the house was so worked up that hands and feet seemed inadequate for the expression of approval, and cheers rang through the auditorium. James E. Wilson made a manly hero, and Blanche Walsh sustained her reputation as a dignified and effective actress in the part of Kate Kenyon. Thomas Oberle and J. P. MacSweeney also made hits. The play will remain for two weeks.

## Park.—Madeline.

The Camille D'Arville Opera company appeared to a full house on Monday evening in an opera which had never been seen before in Brooklyn, Madeline, or the Magic Kiss. The libretto is by Stanislaus Stange, and the music by Julian Edwards. It seemed to meet with the approval of the audience. D'Arville, of course, was applauded to the echo and all of her solos were encored. Mr. Aubrey Boucicault, who has bounded from gory melodrama to comic opera with the ease of a rubber ball, surprised his admirers by his effective work in the leading male role. The scenery and costumes were new and pretty. Next week and for the following two weeks the Park's patrons will live on the peaceful and prosperous Shore Acres.

## Amphion.—Charley's Aunt.

A large audience enjoyed Charley's Aunt at the Amphiion last night. Etienne Girardot as Lord Baberly was irresistably funny. Percy Lyndal as Jack and Edward S. Abeles as Charley were favorites. W. J. Ferguson was admirable as Spettigue. Nanette Comstock and Genevieve Rollo were good. Next week, The Lilliputians in Humpty Dumpty.

## Notes.

Denman Thompson's The Two Sisters is playing at the Empire.

Nellie McHenry in A Night at the Circus is at the Gaiety.

Billy Barry and his clever company, which includes his daughter Lydia, played to a large audience in the Grand Opera House on Monday night. Brooklyn is Barry's home, and he is sure of a big week's business. The Span of Life is at the Bijou.

Samond's stock company in A Tale of Corsica is the Star's offering this week.

Weber and Fields are making merry twice a day at Hyde and Helm's.

Lulu Glaser sang and danced and glanced her way right into the hearts of the Brooklyn people last week, and her departure has driven the chappies into a state of coma.

## A YOUNGSTER'S DEBUT.

Lester Gurney, the six-year-old son of Lester S. Gurney, made his debut in The Flag of Truce at Jacobs' Theatre on Saturday evening, Nov. 3, and made such a hit in the part of Eddie that he has been engaged for the rest of the season. Mrs. Gurney, the lad's mother, has been engaged for the role of Maida. After playing three nights at Newark last week the company went to Montreal.

Nov. 17, 1894.

## IN OTHER CITIES.

## DETROIT.

Sol Smith Russell's recent engagement at the Detroit Opera House was one of the most successful he has had in this city for twenty years or more, and the audience which assembled on the opening night (1) was the largest seen at any performance in any Detroit theatre this season. Every seat was sold and standing-room was at a premium. This was no doubt due to the fact that the bill announced was *The Heir-at-Law*, and those who have enjoyed Sol Smith Russell for many years in his own peculiar and inimitable impersonations were anxious to see their favorite in his new departure. Mr. Russell gave a capital impersonation of the philosophical old impostor, Dr. Pangloss, and left no doubt as to the versatility of his talents as an actor in the minds of those who had the pleasure of seeing him. *The Heir-at-Law* was repeated Saturday afternoon to an immense audience. Friday and Saturday evenings were given up respectively to *Paul and Valjean* and *A Poor Relation*, those two delightful comedies which have become as closely identified with Mr. Russell in the public mind as has *Rip Van Winkle* with Joseph Jefferson.

Mr. Russell was followed at the Detroit by Lewis Morrison, who opened Monday for a three nights' engagement. Mr. Morrison as *Mephisto* in *Faust* is too well and favorably known to need comment here. The version he gives us of Goethe's great work is known as Bayle Bernard's, but it was rewritten for Mr. Morrison by George Lipsner. Of all the adaptations of this story none so closely adheres to the original poem as does the Morrison production. Mr. Morrison this season, as usual, is supported by an excellent co., the principal members being Edward Elsner as Faust, Florence Roberts as Marguerite, and Mrs. Nelson Knease as Martha.

A Texas Steer follows Faust at the Detroit, beginning on Thursday and continuing for the rest of the week.

At the Lyceum Theatre all this week we have Eugene Tompkins' production of *The Black Crook*. It is quite a brilliant revival of the old-time favorite spectacle, with beautiful scenery as a matter of course and a magnificent ballet. The best thing in it this season in the way of specialties is the living pictures entitled the Roll of Honor. George Morton took the character of Herzog in an exceedingly able manner. Russell Hunting's Zamid was also very good. The dancing of the premières, Mile Staccone and Signora Tornaghi, was bewilderingly beautiful.

The first three nights of next week, 12-14, George Thatcher in *About Gotham* will be in evidence at the Lyceum.

Sunday evening, 4, the first performance in Detroit of Charles E. Blaney's *A Baggage Check* was given at Whitney's. It is unadulterated nonsense, and quite beneath criticism, but still it is drawing the people to Whitney's, and to judge by the applause, seems to meet with the approval of the patrons of that house. Florence Bindley II-17.

At the Empire Theatre the attraction this week is Joseph J. Dowling and Myra Davis in Edwin A. Locke's melodrama, *The Lie-Guard*. Joseph J. Dowling as the hero, Jack Wallingford, does good work, as does also Myra Davis as Drift. Charles Philip as Ash Wednesday is very successful in making the audiences laugh, and Norman Campbell does clever work in the character of Nicollant, the Police Inspector.

KIMBALL.

## LOUISVILLE.

The Elks' benefit, an annual affair to establish a charity fund, will occur at the Masonic 8-9. A vanderbilt bill participated in by professionals will be given, but the special attraction will be a master first part with Managers Bourlier, Camp and Riley in lead roles, while other well-known citizens will dispense themselves similarly. The deserving occasion will undeniably be a big success, as a very large number of tickets have already been disposed of.

Charles Dickson in *Incog.* is drawing well at the Grand Opera House. The engagement closes 10. The next attraction will be *Rush City*.

At the Avenue week of 3-10 James B. Mackie in his new skit, *The Side Show*, was a drawing card. A number of clever people assist in making a pleasant evening's entertainment. *Country Cousin* opens 12-17.

The Daly engagement at the Auditorium 1-3 was the dramatic event of the season. *The Last Word*, *Taming of the Shrew*, and *Twelfth Night* were presented most satisfactorily. Ada Rehan was in the cast at each performance, and her reception must have been most gratifying. The large Auditorium was crowded with a representative gathering of the *bras mondé* of Louisville and its surrounding district. George Clarke, Henry E. Disney, James Lewis, Charles Wheatleigh and other familiar players were in the cast. At the matinee 3, Manager Quip gave a box party which numbered seventy-three of the prettiest girls in the State. Each carried an American rose; the roses were gathered into a bouquet and presented to Miss Rehan, who in a graceful manner acknowledged the compliment in a short speech.

Alfred McFarland, styled "The Paderewski of the banjo," will give two concerts at the Auditorium 8, 9.

A Black Sheep was presented at Macaulay's 5. It is in the usual vein of Hoyt humor, and seemed to please. Mr. Barnes of New York opens at Macaulay's 12-17.

Rose Hill's Folly co. drew well at the New Buckingham. The co. remains until 10. George Dixon Vandeville on 12-17.

A skating rink has been started at Phoenix Hill Park, and it is doing well.

The election returns were read from the stages of all the theatres.

Karl Schmidt, who succeeded Henry Bruck as leader of the orchestra at the Auditorium, furnished an excellent musical bill during the Daly engagement.

A fire occurred in a store adjoining the Avenue during the performance at the house Sunday, 4, and Manager Riley, assisted by members of the James B. Mackie co., by great coolness and the exercise of good judgment, succeeded in dismissing the audience without creating excitement. Indeed, few knew of the existence of danger until after it was passed. The Avenue was slightly injured, but there was no interruption to the business.

Ada Rehan's visit with the Daly co. was her first since leaving here eighteen years ago. She was then a member of Barney McAuley's stock.

CHARLES D. CLARK.

## PROVIDENCE.

Too Much Johnson was presented at the Providence Opera House 5-10 by a splendid co., with the author, William Gillette, in the leading role of Augustus Billings. Many humorous situations kept the audience laughing constantly. Attendance for the week good. *Rice's Surprise Party* in 1892, 12-17.

Mediator at Keith's 5-10, and the play, *A Ride for Life*, with realistic and mechanical effects, drew fair-sized houses. My Aunt Bridget 12-17.

Seaton's Comic Opera and Vandeville co., without Seaton and his funny walk, did a fair week's business at the Westminster Theatre 3-10. The programme included a couple of burlesques and several good specialties, which were well received. Irwin Brothers' Specialty co. 12-17.

The week of 5 was another big one at Lothrop's Opera House. Katherine Rober and her co. produced *The Clemencie Case* with considerable success. At the conclusion of the play, a new series of living pictures was presented by members of the co.

This was the last week of the theatre under the management of G. E. Lothrop, he having sold out to Thomas Trowbridge, of New Haven, who will take possession on 10, and make it a comedy and high-class vanderbilt house. The boxes and proscenium are being redecorated, new carpets laid, and new draperies added. A little later extensive alterations will be made. John S. Phillips will be manager, and Daniel Galvin will have charge of the stage. A number of clever specialty people have been engaged for the opening week.

The Altair Dramatic Club presented *Blanks and Prizes* and *Deadly Alarming* to a small but appreciative house 2.

William C. Chase, who for several seasons has been local manager of Lothrop's Opera House, this city, goes to Pawtucket to manage Mr. Lothrop's Grand Opera House in that city.

Fred. Irwin was in town 7 ahead of Irwin Brothers' Specialty co.

Roland G. Pray, in advance of My Aunt Bridget, arrived 7.

John Tucker and Eva Williams, members of one of Lothrop's stock cos., were married in Boston a few days ago, by Rev. Mr. Gordon. The happy couple spent a few days in this city the past week.

The students of Brown University are preparing for a "Brown Night" at the Providence Opera House 17. About 200 of them will attend a performance of 1892, and

occupy seats in a body in the parquet. I understand the co. will introduce appropriate songs and choruses.

HOWARD C. RIPLEY.

## ST. PAUL.

At the Metropolitan Opera House Joe Ott presented *The Star Gazer* 1-3 to good houses. Joe Ott is decidedly funny, and very amusing in the role of Prof. Jupiter Mars. Matt and Phil Ott do good work in their respective parts. Dorothy Grey possesses a deep rich voice. The vocal numbers were well rendered. May Jordan was quite taking as Clio. At the close of the second act the entire co. was called before the curtain as well as Franklin W. Lee, the author of the piece, who made a few appropriate remarks. W. S. Cleveland's *Minstrels* to a fair house 4.

Nat C. Goodwin and his excellent co. presented *In Missouri, A Gilded Fool*, David Garrick, and *Lend Me Five Shillings* 5-10, opening with in Missouri to a full house. The play was splendidly mounted, some of the scenes quite realistic and effective. As Jim Radburn Mr. Goodwin gave an admirable portrayal of the character. The star was called before the curtain again and again and greeted with most hearty applause. Lilla Vane, Estelle Mortimer, Minnie Dupree, Edith Ranck, Clarence E. Holt, and Louis Barrett were exceptionally good in their respective roles. Augustin Daly's co. of comedians 12-14; Pauline Hall Opera co. 15-17.

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## CORRESPONDENCE.

## ALABAMA.

**MOBILE.**—THEATRE (J. Tammehaum, manager): Sam T. Jack's Extravaganza co. 1; large audience. Eddie Ellsler 3, matinee and night, in Doris and A Woman's Power to large and fashionable audiences. Miss Ellsler is a favorite in Mobile. Blue Jeans 3, 6; large audiences.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): Sam T. Jack's co. presented The Bull Fighter to fair house 2. Thomas Q. Seabrooke Opera co. in The Isle of Champagne to a large audience 2. Ex-Governor Bob Taylor lectured to a large audience 7; subject, "Visions and Dreams." Lillian Lewis 12. **MONTGOMERY THEATRE** (S. E. Hirsch and Brother, managers): Ois Skinner presented The King's Jester to a fair house 2 and His Grace de Grammont to a large audience at matinee 3. Rice's Surprise Party in 14 to a packed house 6. Blue Jeans 3. **ITEM:** The Southern Exposition opened 6. The city is crowded with strangers.

**EUFAULA.**—MORRIS OPERA HOUSE (P. H. Morris, manager): Milton Nobles 3; fair house. The Ariel Quartette, of Boston, 5; large and highly-pleased audience. Professor Gentry's Equine and Canine Paradox 12, 13.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Sam T. Jack's Extravaganza co. 3; fair business. Thomas Q. Seabrooke 6, 7; Blue Jeans 9.

**SELMA.**—ACADEMY OF MUSIC (B. F. Tolter, manager): Thomas Q. Seabrooke in The Isle of Champagne 3; capacity of the house.

**ANNISTON.**—NOBLE STREET THEATRE (L. M. Burns, manager): Alabama 3; fair business. Sam T. Jack's Extravaganza 9. **ITEM:** Mr. H. P. Dunn, former manager of the theatre has removed to Thomasville, Ala., to engage in business and Mr. L. M. Burns has been appointed manager in his stead.

**DECATUR.**—ECHOL'S OPERA HOUSE (W. E. Wallace, manager): Charles F. Haines, mind reader, 1-3; small but appreciative audiences.

**HUNTSVILLE.**—OPERA HOUSE (W. D. Newman, manager): The Colonel, booked for 1, did not appear. Hettie Bernard Chase opened a four nights' engagement to a good house 5. Professor Basel's Carnival co. 15, 16; local comic opera co. 17; Black Crook 20; Si Perkins 23; Jane 25.

## ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (J. W. Van Vliet, manager): Al. G. Field's Minstrels 6.

**HELENA.**—GRAND OPERA HOUSE (Ehrman and Newman, managers): Barlow Brothers' Minstrels 6; good performance; crowded house.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Dan Sully in his new play, O'Neil, Washington, D. C., opened 1 to big business. **GRAND OPERA HOUSE** (A. W. Benson, manager): The Bridal Trap closed week ending 3, and with it the season of light opera. A new co., headed by Carl Smith and George Boniface, opened in the melodrama, Herminie, 5. **BUICK THEATRE** (Fred. A. Cooper, manager): An elaborate production of The Mariner's Compass drew fairly well, closing 3.

**IMPERIAL THEATRE** (Gottlob, Lehman and Ellingshouse, managers): Good business continues. **ITEMS:** Edward Mansfield, formerly treasurer of both the Grand Opera House and Los Angeles Theatre, and late of the San Diego Opera House, is in the city for a short time en route to New York, where he goes to fill a responsible theatrical position.—Captain R. B. Rickards, late of the Fusiliers and member of the Army and Navy Club of London, has purchased a half interest in the Grand from Manager Benson.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Jolly Old Chums, booked for 2, 3, canceled. General Lew Wallace 16. **CASINO THEATRE** (J. W. Roscoe, manager): Vaudeville to fair business; week ending Oct. 28.

**STOCKTON.**—AVON THEATRE (W. B. Turner, manager): Stewart's Comic Players in U and I, two weeks, commencing 5. **NEW PIONEER HALL** (William Wolff, manager): Cotton children drew a good house 2. The James-Warde co. gave a benefit 4 to the widow of the late Officer Baker of this city, who was killed in an accident. **YOSEMITE THEATRE** (Robert Barton, manager): Dark week ending 3.

**SAN JOSE.**—AUDITORIUM (C. P. Hall, manager): Peck's Bad Boy 4; packed houses. Ezra Kendall 9; Katie Emmett 16. **ITEM:** The Warde-James co. played a most successful engagement of eight nights at the Auditorium.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): Katie Emmett in Killarney 5, 6. Robert Downing underlined. **PEOPLE'S THEATRE** (A. W. Benson, manager): Empire Vanderville co. to fair business week ending 4.

## COLORADO.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): Jolly Old Chums 2, 3. The Loring Sisters made a hit with their pretty dancing.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Knickerbocker was presented 3 by what purported to be the advance notices to be the Bostonians but proved to be understudies, and disappeared. Carrie Turner 6, 7 in her new play, The Coming Woman, supported by an excellent co. made a most favorable impression. The leading part is well adapted to her style of acting, and the piece should be a great success. Denman Thompson 8; Nellie McHenry 9; Richard Mansfield 12. **ITEMS:** Lane in receipt of an invitation to attend the opening of Nov. 10, for which I extend my thanks to Assistant Manager William M. Smith.—President O. V. Coffin of the Middletown Theatre, Middletown, received an overwhelming majority for Governor at the election last week. He is popular with all classes and friendly to the profession, in which circle he is widely and favorably known.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): The Circus Girl 3; small house.

**NEW BRITAIN.**—DUSSAUD'S LACMUN (Gilbert and Lynch, managers): Dussaud's Minstrels 2; good house. Lost in Egypt 9; Denman Thompson in The Old Homestead 13. **OPERA HOUSE** (J. W. Ringrose, manager): Joan Craven in Enemies for Life opened to good business 5. Austin's Living Pictures 8-10. **ITEM:** John W. Turnbull, of the Seymour-Stratton co., who was called home suddenly to attend the funeral of his mother, rejoined the co. on last Wednesday.

**SOUTH NORWALK.**—HOW'S OPERA HOUSE (I. M. Hoyt, manager): Nellie McHenry in A Night at the Circus to a good house 6.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): Brownies in Fairyland, by home talent, 6, 7; good business. Cumming's Comedy co. 9. Norris Brothers' trained dogs 10.

**NORWICH.**—BROADWAY THEATRE (E. L. Dennis, manager): Seidl's Orchestra gave a concert 1 to a fair-sized audience. James A. Herne in Shore Acres 6; very large and delighted house. Nellie McHenry in A Night at the Circus 8. **BEEDER OPERA HOUSE** (A. H. Haines, manager): Dark.

**MIDDLETON.**—THE MIDDLESEX: Dussaud's Minstrels 4; small house. **McDONOUGH OPERA HOUSE**: A co. called the New York Stock co. presented Alone in New York 2, 3, and the following night, 4, they closed for want of patronage.

**WATERBURY.**—JACQUES OPERA HOUSE: Prof. Baldwin, the "White Mahatma," and his wife in their thought-reading exhibition, assisted by some vaudeville artists, attracted large audiences 1-3. The Coming Woman received its first production at the Jacques 3 before a good-sized audience, considering a storm. Carrie Turner, supported by a strong cast, including Edgar L. Davenport, Eugene Ormandy, J. E. Whiting, J. C. Padgett, Marion Abbott, and Carrie Radcliffe were enthusiastically received. The play is one of the best seen here in some time, and is sure to be a success. Norris Brothers' Equine and Canine Paradox to fair business 6. Robin Hood Opera co. presented The Knickerbockers before a large audience 7. **PARLOR OPERA HOUSE:** Large audiences are attracted nightly to this cosy theatre by the excellence of the entertainments given.

**DERBY.**—STERLING OPERA HOUSE (Ungerer and Hitchcock, managers): Norris Brothers' Equine Show to a good house 3. Shore Acres, on account of the severe tempest, to a small house 5.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (J. H. Gray

## THE NEW YORK DRAMATIC MIRROR.

manager): Austin's Giganteans and Living Pictures, booked here for 7, canceled. **ENEMIES FOR LIFE** 10; Boston Ideal co. 12; Lost in Egypt 16.

**NEW LONDON.**—LYCEUM THEATRE (A. T. Hale, manager): Mikado by home talent for the benefit of the Memorial Hospital 1-3, netted \$1,300. James A. Herne in Shore Acres 7; S. R. O.

**BRIDGEPORT.**—THE AUDITORIUM (Belknap and Rowland, managers): Muggs' Landing 1-3; light houses. Wills Brothers 5-7 in A Liberty Bell drew good houses. Tom Rickett's Troubadours 12, 13; Lost in Egypt 14; Pearson's Derby Mascot 15, 16. **PARK CITY THEATRE** (Parsons and Jennings, managers): Shore Acres 8; Robin Hood 9; Nellie McHenry 10; Lily Langtry 12; William Gillette in Too Much Johnson 15.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (George V. Burbridge, manager): Lillian Lewis in Cleopatra 2, including matinee, drew crowded houses. The magnificent costumes and scenery were much admired. Wardle-James comb. 3, 6 in Henry IV. and Richard III. 3 to S. R. O. Charley's Aunt 8.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, manager): Rice's 14-2, 8.

## GEORGIA.

**SAVANNAH.**—THEATRE (T. F. Johnson, manager): 182 was presented before a large and enthusiastic audience 2, 3. Wardle-James 7, 8; Charley's Aunt 10; Blue Jeans 12, 14.

**ATLANTA.**—GRAND OPERA HOUSE (Abe Harris, manager): Gov. "Bob" Taylor 2; very large audience. Oscar P. Sisson 7; Jane 12.

**BRUNSWICK.**—L'ARISO OPERA HOUSE (F. A. Dunn, manager): Lillian Lewis presented Cleopatra to S. R. O. 1; receipts, \$300. The Living Pictures made a decision hit.

**AMERICUS.**—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Milton Nobles in Love and Law 2; moderately large and delighted audience. Lillian Lewis as Cleopatra 6; large advance sale.

**AUGUSTA.**—GRAND OPERA HOUSE (S. H. Cohen, manager): Wardle-James co. 2; excellent presentation of Henry IV. Charley's Aunt 12, 13; Blue Jeans 17.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Hustler 1; fair business. **ITEMS:** T. W. Barhydt, of Burlington, Ia., was in the city, the guest of his nephew, Manager Barhydt, of the Grand.—Your correspondent is in receipt of a communication from a fellow townsmen, Ed. A. Cromwell, of Carl A. Haswin's Silver King co. He reports excellent business and the co. in good health and spirits.—The management of the Grand are contemplating a series of sacred concerts during the coming Winter, augmented by Spencer's Orchestra of fifteen pieces, under the direction of Len. H. Salisbury. Geneva Johnstone Bishop and Abby Rosewood, soprano soloists; Grafton G. Baker, tenor, and other artists have been engaged. They expect to open on or about 29.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (R. L. Chatterton, manager): The New Boy 6; fair business. **ITEM:** Manager Chatterton has given to the Opera House ushers March 28 or 29 for their annual benefit. This has always been one of the events of the season, as they are all popular young men and hustlers.

**PONTIAC.**—FOLKS' OPERA HOUSE (R. Folks, proprietor): Josh Sprachy 5; S. R. O.; clever performance. A Clean Sweep 12.

**MOLINE.**—AUDITORIUM OPERA HOUSE (Woodyard and Cumpson managers): Murray and Mack 3; crowded house.

**CHAMPAIGN.**—WALKER OPERA HOUSE (J. W. Mulliken, manager): Robert Gaynor in Sport McAllister to S. R. O. 1. A Railroad Ticket 6; A Clean Sweep 8.

**FARMER CITY.**—COLUMBIA OPERA HOUSE (Young and Shidler, owners and managers): Anna Wyandotte Concert co. 15.

**QUINCY.**—EMPIRE THEATRE (H. Charles, manager): The Cross Roads of Life 5; small audience. James J. Corbett in Gentleman Jack 6; Fennigan's Ball 10.

**BLOOMINGTON.**—NEW GRAND (C. E. Perry, manager): Rose Coghlan in Diplomacy to an appreciative audience at advanced prices 1. The Hustler 2; top-heavy house. The New Boy 3; medium business.

**DECATUR.**—GRAND OPERA HOUSE (F. W. Haines, manager): The Devil's Auction 1; large and well pleased audience. Rose Coghlan in Diplomacy 2; large and fashionable audience. The co. was one of the best seen here this season. The Cross Roads of Life 3-4-11-14-9.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Darkest Russia 5; large house. **ITEM:** Tehan Temple Nobles of the Mystic Shrine will give a theatre party 27.

**GALESBURG.**—NEW AUDITORIUM (F. E. Berquist, manager): Murray and Mack 5; good business. Cross Roads of Life 7, 8. A Trip to Chinatown 10; Danger Signal 12; James J. Corbett 13; The Coast Guard 17; Zo-Zo 22; Lady Windermer's Fan 21; Al. G. Field's Minstrels 26; The Silver Wedding 29; Lost in New York 30.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Smith and Hayden, managers): The New Boy 7; Garrick and Collins' Cross Roads of Life 10; Robert Gaynor 12; Danger Signal 14; local lecture course 15.

**EAST ST. LOUIS.**—MCCLANAHAN OPERA HOUSE (J. W. Reed, manager): Robert Gaynor in Sport McAllister 2; fair-sized audience. Lincoln J. Carter's Fast Friends 3; small audience. Shat No. 2 was presented 4; large and enthusiastic audience. A Summer Blizzard 5. **ITEM:** Friends 19.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Theodore Martin Concert co. 7; A Trip to Chinatown 13.

**ELGIN.**—BOYS OPERA HOUSE (F. W. Jencks, manager): Wilber co. week ending 3 to good business at popular prices. George Dixon's Vaudeville and Specialty co. 5 to large business.

**CLINTON.**—RENNICK OPERA HOUSE (John B. Arthur, manager): Down the Slope was repeated by Mortimer and Hubbard to good business. Election returns were read from the stage.

**EFINGHAM.**—OPERA HOUSE (Warren and Amis, managers): Andy Amann in A Clean Sweep 1. Little Trixie 4; both to good business. Uncle Hiram 16.

**MATTOON.**—DOL'S OPERA HOUSE (Charles Hogue, manager): A Clean Sweep 1; good business. Dr. Cupid underlined.

**FREEPORT.**—GERMANIA OPERA HOUSE (F. J. Moog, manager): Davies' U. T. C. co. 2; large audience. Houck Opera co. 10.

## INDIANA.

**FORT WAYNE.**—MASONIC TEMPLE (Studer and Smith, managers): Down in Dixie 2; good house. My Partner 3; fair business. A Barrel of Money 5.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): Si Plunkard was presented to the capacity of the house by a very competent co. 3. A Summer Blizzard 6; A Barrel of Money 22. **ITEM:** Mark E. Swan, manager of A Barrel of Money, is a New Albany boy, and will be welcomed by his many friends here. Charles Duncan, the well-known opera singer, is in the city, the guest of Prof. Thompson.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Theodore Martin Concert co. 7; A Trip to Chinatown 13.

**ELGIN.**—BOYS OPERA HOUSE (F. W. Jencks, manager): Wilber co. week ending 3 to good business at popular prices. George Dixon's Vaudeville and Specialty co. 5 to large business.

**CLINTON.**—DAVIS' OPERA HOUSE (William McMillan, manager): Charity Ball 6; good business. The occasion was graced by several large parties of ladies who celebrated election night by attending the theatre and listening to the returns as read between the acts. Manager McMillan having provided for this with his usual liberality. **ITEM:** George Gardiner, of the Charity Ball co., developed serious illness here, and was sent to his home.

**MARSHALLTOWN.**—ODILON THEATRE (like Speers manager): A Trip to Chinatown pleased a good house 2. Friends 3.

**COUNCIL BLUFFS.**—DOHANY THEATRE (John Dohany, manager): The Elbow Warblers, composed of forty ladies of this city, gave another of their fine entertainments 2, and matinee 3 packed houses. Jane 7.

**CEDAR RAPIDS.**—GRANGE'S OPERA HOUSE: Gustave Fiedman's Charity Ball 10; attendance good. A Trip to Chinatown 3; excellent house. Pauline Hall in Dances 6; good advance sale. **ITEM:** Theatrical business is picking up in Cedar Rapids.

**IAWA CITY.**—OPERA HOUSE (Perry Clark, manager): Corse Paston and Etta Reed 5-10 opened to a packed house. A Bunch of Keys 26.

**MUSCATINE.**—COLUMBIA OPERA HOUSE (W. G. Monroe, manager): Murray and Mack in Fennigan's Ball 1; top-heavy house; co. good. Corse Payton 12-17.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes, manager): Corse Payton co. week ending 3; fair to good business. Fennigan's Ball 7; James J. Corbett 10.

**WASHINGTON.**—OPERA HOUSE (Horrell Brothers, managers): Walker Whiteside presented Hamlet to the largest house of the season 2. Quite a number of theatre parties attended. "Punch" Robertson co. in repertoire 3-10; The Kid 12.

**ELKHART.**—BUCKLEN OPERA HOUSE (David Carpenter, manager): Atkinson's New Peck's Bad Boy presented a very large house 1.

**UNION CITY.**—CADWALLADER'S THEATRE

## THE NEW YORK DRAMATIC MIRROR.

NOV. 17, 1894.

Waite's Comedy co. 19-24; George Wilson in The Governor 22; Mand Hillman 29-4.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Old Jed Prouty co. 1; large audience. For some reason not stated Richard Golden did not appear. Edward F. Davis' U. T. C. 3; matinee and evening to big business. Fabio Romani 10; Rosedale 12; M. B. Curtis 13; Richard Mansfield 16; The Engineer 17.—ITEM: Treasurer Joseph J. Flynn, of the Opera House, has been elected to the State Legislature by a big majority.

**FITCHBURG.**—WHITEHORN'S OPERA HOUSE (George E. Sanderson, manager): Charles' Aunt 1; large audience. Peter Maher and his variety co. 3; fair business. Ivy Leaf 16.

**BROCKTON.**—OPERA HOUSE (G. E. Lothrop, manager): James R. Waite's Comedy co. in Young America 5-10; good business. Maude Hillman co. 19-24.—**PARK THEATRE** (Charles Fellows, manager): Bryant and Conners, Tanner and Remond, Gracie and Burnett, Patching Brothers, Frank Edwards, La Drew and Dot Davenport pleased a good-sized house 5.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Bartholomew's Equine Paradox 5-7; poor business.—**RICH'S THEATRE** (John P. Wild, manager): Vandeville to good business.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): James A. Herne in Shore Acres 2; Todd's Orchestra 3; both to packed houses; receipts aggregating about \$2,500. Under the Lion's Paw 5.

**SAINT FRAMINGHAM.**—ELMWOOD OPERA HOUSE (Heffer and Schaefer, lessees and managers): Our Irish Visitors booked for 3 did not appear. London Belles 9; Ivy Leaf 13.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): Shore Acres 3; large audience.—**THE EMPIRE** (W. D. Bunnell, manager): A Crazy Lot 1; Peter Maher Specialty co. 2; both to fair business.—ITEM: The No. 2 Shore Acres co. held a dress rehearsal at the Opera House 4.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hostford, managers): Johnston and Chapman's co. in The Engineer 3 and matinee gave their performances to light business. Walter Lawrence and Engel Summer appeared in Fabio Romani 5 to a fair audience. Rory of the Hills by James Connor, Ronch and competent co. delighted large houses 6, 7. It is a pleasure to witness such a fine production. Joseph Haworth 8-10; Ivy Leaf 11; Sam'l of Posen 15.—**MUSIC HALL** (Thomas and Watson, managers): John Craven and co. presented Enemies for Life to good business week ending 3. Sawtelle's Dramatic co. 5-10.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Joseph Haworth in Rosedale to a good house 1. Old Jed Prouty 3; large house. Richard Golden is not with the co. Harry Hilton, a Haverhill boy, is playing a prominent part, and sings very entertainingly. He was presented with floral offerings by his friends. Mora 5-11; good houses.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Joseph Haworth in Rosedale 6; fine performance. Old Jed Prouty 7; highly-pleased audience. The Engineer 9; The Ivy Leaf 12.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Fabio Romani 2, 3; poor business. Old Jed Prouty with a capable co. 6; good business. Rosedale, presented by Joseph Haworth, to fair business 7. Ivy Leaf 9; Graham Concert 11.—**MUSIC HALL** (C. E. Cook, manager): Week of 5-10 variety and specialty to fair average business.

**WALTHAM.**—**PARK THEATRE** (W. D. Bradstreet, manager): Thomas E. Shea in repertoire 2, 3; drew large houses. Co. excellent. Davis' U. T. C. (Eastern) gave a fine performance to poor business on account of rain 3. Herbert Johnson's Quintette Club 4; fair house. Waite Comedy co. 12-17; Shipp Brothers' Bell Ringers 20.—ITEM: After the performance 2 M. J. Green and other members of the Thomas E. Shea co. were spirited to the rooms of the Emmet Society, where Mr. Green was presented with a diamond ring by the society, of which he is a member.

**TURNER'S FALLS.**—**COLLE OPERA HOUSE** (Fred. Colle, manager): The Lotus Glee Club, for benefit of Village Improvement Association 2; large and fashionable audience. Our Irish Visitors 9.—A. O. H. Hall: Lock's Glass Blowers 23-3; good business.

## MICHIGAN.

**COLDWATER.**—**TIBURTH'S OPERA HOUSE** (J. T. Jackson, manager): Side Tracked 2; small house; specialties good. The Dazzler 5; top-heavy house; good performance. Marie Decca Concert co. 6; large audience. The Charity Ball 15.

**DAWAGAC.**—**BRICKWELL MEMORIAL THEATRE** (W. T. Lockie, manager): Sona's Band played to a large and appreciative audience 1. Lewis Morrison's Faust 14.

**SAGINAW.**—ACADEMY OF MUSIC (S. G. Clay, manager): The New Boy 2; fair house. Sona's Band 3; crowded house. Rhea in The New Magdalene drew well 5. Police Patrol 6.

**MUSKEGON.**—**OPERA HOUSE** (Fred. L. Reynolds, manager): Lost in New York drew a fair-sized audience 3. The living pictures were very well put on and highly-appreciated. Peck's Bad Boy 13; on the Bowery 19; Cleveland's Minstrels 23.—ITEM: Manager Reynolds was in Chicago last week cancelling Manager and Sampson, who were booked for 9 and 12 respectively.

**PORT HURON.**—**CITY OPERA HOUSE** (L. T. Bennett, manager): Police Patrol 5; large audience.

**BATTLE CREEK.**—**HAMILTON'S OPERA HOUSE** (E. R. Smith, manager): Mr. and Mrs. Robert Wayne week ending 3 to fair business at cheap prices.—ITEM: Sona's Band delighted a fair audience at Congregational Church afternoon of 2.

**GRAND RAPIDS.**—**POWERS'** (W. H. Powers, manager): A large audience greeted Rhea in The New Magdalene 1. Mrs. Potter and Kyra Bellew 3, afternoon and night, presented in Society and Charlotte Corday; audiences fair in size and enthusiastic. Lost Paradise 7; Lewis Morrison 12, 13; Joe Ott 16, 17.—**GRAND** (O. Stair, manager): Side Tracked was presented last week. The performance was clever and drew well. Julie Walters made a hit as a tramp.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Sona's Band 1; packed house. Mrs. Potter and Mr. Nellie presented in Society to a good-sized audience 2. Lee in New York did a good business 3. Donnelly and Girard underlined.

**OWENSBORO.**—**SALISBURY'S OPERA HOUSE** (Salisbury and Brewer, managers): Barbour's Theatre co. to poor business week ending 3; too many political meetings. McNeely's Visit 10; July Walters 16.

**ANN ARBOR.**—**OPERA HOUSE** (A. J. Sawyer, manager): Rhea to good business 2, 3.

**LANSING.**—**BAIRD'S OPERA HOUSE** (James J. Baird, manager): Frohman's co. in The New Boy delighted a good house 1. William Harris presented The Lost Paradise to a well-filled house 6. Charity Ball 17; Florence Bindley 18.—**STAR THEATRE** (Fred. B. Mend, manager): The New Dorothy, a pretty operetta, was sung here by local talent for the benefit of St. Paul's Altar Guild, under the direction of Professor A. B. McGahan, to fair business. Two Widows 19; Sackett's Comedy co. 12-17.

## MISSOURI.

**ST. JOSEPH.**—**TOOTLE'S THEATRE** (C. U. Philey, manager): Willie Collier, with a most capable co., pleased a fair audience 1. Rain hurt business. Collier's work improves each year. Friends 2; Darkest Russia 10.—**CRAWFORD THEATRE** (Nick Waggoner, manager): James J. Corbett filled the house Oct. 20. Iowa State Band had a light house 2. Miller's Comedians 5-10.

**FULTON.**—**NEW GRAND OPERA HOUSE** (T. M. Baldwin, manager): Jane Coombs presented Romeo and Juliet to a packed house 1. May Voices 5-10.

**MEXICO.**—**FERRIS GRAND OPERA HOUSE** (H. C. Lagon, manager): Spooner Dramatic co. opened 5 in Jack o' Diamonds to a big house. Clark and Williams 14; The Onion 19-21; English Ballad Concert co. 26.

**JOPLIN.**—**CLUB THEATRE** (H. H. Haven, manager): James J. Corbett in Gentleman Jack 4; S. R. O. at advanced prices; \$1.50-2. Squire Huskins 9.—**HALES OPERA HOUSE** (H. H. Haven, manager): Browne Theatres co. week ending 4; poor business.

**LOUISIANA.**—**PARKS' OPERA HOUSE** (Ed. Parks, manager): May Voices' Dramatic co. delighted large audience week ending 3.

**COLUMBIA.**—**HANCK OPERA HOUSE** (R. E. Hutton, manager): General John R. Gordon, lecture, s.

**MARSHALL.**—**OPERA HOUSE** (Miller and Ming, managers): Bay L. Rose's Bell Ringers and Entertainers gave a very good and creditable performance to a fair house 5.

**LOUISIANA.**—**PARKS' OPERA HOUSE** (E. A. Parks, manager):

manager): Clark and Williams in Our Married Men 7; good performance; fair audience. B. S. Spooner co. 12-17.

## MISSISSIPPI.

**NATCHEZ.**—**TEMPLE OPERA HOUSE** (S. W. Langford, manager): Otto H. Krause's stock co. week ending 3 to fair business.—ITEM: Mr. Krause informs me that his wife (Jennie Holman) is critically ill in Chicago. The Dazzler 5; Thomas Q. Seabrook 10.

**JACKSON.**—**RONINSON'S OPERA HOUSE** (E. D. Frantz, manager): Barlow Brothers' Minstrels 1; top-heavy house. Milton Nobles 6.—ITEM: The opening of the season here was late, but the new management have succeeded in booking some good attractions.

## MINNESOTA.

**BULUTH.**—**TEMPLE OPERA HOUSE** (John T. Condon, manager): Alexander Salvini appeared in Three Guardsmen to an excellent house Oct. 20, followed by Ray Bias 21. A. V. Pearson's Land of the Midnight Sun underlined.—**LYCEUM THEATRE** (L. N. Scott, manager): W. S. Cleveland's Minstrels opened 3 to good business.—ITEMS: Arthur Little, treasurer, is back at his post at the Lyceum, and his many friends are glad to see his genial countenance again illuminating the box-office.—F. J. Chapman, of this city, has completed a four-act comedy which has received favorable criticism and will soon be produced.—The Bohemian Club are rehearsing a minstrel entertainment which will be given at an early date.

**RED WING.**—**THEATRE** (W. H. Stoddard, manager): Wilber Entertainment co. to an overflowing house 2.

**MANKATO.**—**THEATRE** (C. H. Saalbaugh, manager): Mattie Choute 10; Bush of Keys 19; Davis' U. T. C. 29; Charles Dickson Dec. 5.

**FARIBAULT.**—**OPERA HOUSE** (C. E. White, manager): Wilber Entertainment co. 3; S. R. O. McCabe and Young's Minstrels 10; George B. Williams' readings and Shakespeare 13; Bush of Keys 21; East Lynne 26; Davis' U. T. C. 30.

## MONTANA.

**HELENA.**—**MINN'S OPERA HOUSE** (J. L. Ming, manager): Alexander Salvini 5; in Old Kentucky 9, 10.—ITEM: The advance sale at advanced prices for Alexander Salvini's performance 5 gives promise of the biggest house this theatre ever had.

**BUTTE.**—**MAGUIRE'S OPERA HOUSE** (John Maguire, manager): Alexander Salvini in repertoire 7-10.

## NEBRASKA.

**FALLS CITY.**—**GEHLING OPERA HOUSE** (Grant Shurtliff, manager): Lecture by Hon. J. M. Thurston 2; packed house. Jane 10.

**KEARNEY.**—**OPERA HOUSE** (John J. Osborn, manager): Jane 16.

## NEW HAMPSHIRE.

**EXETER.**—**OPERA HOUSE** (J. D. P. Wingate, manager): W. H. Powers' The Ivy Leaf 5.

**PORTSMOUTH.**—**MUSIC HALL** (J. O. Ayres, manager): Davis' U. T. C. 2 to light receipts 1. Rosedale to a small but appreciative audience 2. The Engineer to fair business 6. Charley's Aunt 9; Maude Hillman 12-17.

**MANCHESTER.**—**OPERA HOUSE** (E. W. Harrington, manager): M. B. Curtis in Sam'l of Posen 6; good business. Fabio Romani 9.—**GARRET'S THEATRE** (Chas. J. Gorman, manager): The Peter Maher Athletic and Specialty co. opened a three nights' engagement 5-7 to big business. The Gambler's Wife 8-10.—ITEM: Manager Gorman's house has undergone a complete transformation, the walls having been frescoed throughout.

**DOVER.**—**CITY OPERA HOUSE** (George H. Demerit, manager): The Ivy Leaf 6; large audience.

## NEW JERSEY.

**NEWARK.**—**MINER'S THEATRE** (Colonel W. M. Morton, manager): William Hoey's co. appeared in The Plains week of 5-10. James A. Herne in Shore Acres 12-17. Advance sale very large.—H. R. Jacobs' **THEATRE** (J. W. Tobin, representative): Flag of Trace 7; attendance good. Paul Kauvar 8-10; good business.—**WALDMAN'S OPERA HOUSE** (Fred. Waldman, manager): Sam Devore's Own co. pleased big houses 3-12. Howard Atheneum 12-17.—**KRUGER AUDITORIUM** (B. Voigt, manager): Bob Fitzsimmons and co. opened this place 5. As the star and also his manager, Charles Glorie are residents of this city, they received an ovation.

**PATERSON.**—**OPERA HOUSE** (John J. Goetzsch, manager): Peter Dailey in The Country Sport 1; fair business. Dan Williams in McKenna's Flirtation 2, 3; good business. The Ensign, with a good co., appeared to the popular press, opened to a large house 5. Paul Kauvar 12; The Bostonians 16, 17; Span of Life 22; The Brownies by local amateurs, 23, 24.—**DAWSON OPERA HOUSE** (Louis L. Drake, manager): Oliver Byron in Up's and Down's of Life 2; McCadden's Elopement 3; good a here, and was warmly welcomed during the co. stay in this city.

**ELIZABETH.**—**LYCEUM THEATRE** (A. H. Simonds, manager): Nellie McHenry in A Night at the Circus pleased a large audience 3. Kennedy's Players in repertoire, at popular prices, opened to a large house 5. Paul Kauvar 13; The Bostonians 16, 17; Span of Life 22; The Brownies by local amateurs, 23, 24.—**PEPPER SKILLIN-ON-HUDSON.**—**PEATIE ACADEMY OF MUSIC** (Robinson and Clark, managers): Rickert's Troubadours to a good house 7. Eloise Willard in The Little Speculator 9.

**CORNING.**—**OPERA HOUSE** (A. C. Arthur, manager): Robert Hilliard in The Minnie 1; fair business. The Ensign 2; fair audience. My Wife's Husband 3; fair business. The New South 15; Keller 16; Wang 22.

**ELMHURST.**—**OPERA HOUSE** (Wagner and Reis, managers): Marie Decca Concert co. 1; very large house. Peter F. Dailey and a good co. presented The Country Sport 2 to fair business. My Wife's Husband 7; poor business. The living pictures were featured. Princess Bonnie 9; Coon Hollow 12; Keller 14.

**CORDES.**—**CITY THEATRE** (Powers and Williams, managers): Dan McCarthy in The Pride of Mayo 2, 3; fair houses. The London Belles' Burlesque co. 6. Election returns were read from the stage. A Crazy Lot and Carrie Turner underlined.—ITEM: Dan McCarthy's pig, which was gaining so much weight as to interfere with its professional duties, was raised off the performance 3.

**NEWMARK.**—**GRAND OPERA HOUSE** (Henry Dismal, manager): Kellar the magician drew a crowded house 3. His performance was excellent and greatly pleased the audience. Home talent band and choir concert 8. Sona's Band 13; The Minnie 17.

**SARATOGA SPRINGS.**—**PUTNAM MUSIC HALL** (J. E. Smith and Co. managers): Sondow's Players, supporting Minnie Hillman, closed a very successful week's business.—**TOWN HALL** (J. M. Putnam 10.—**TYRONE HALL**: Gentry's Stock co. week ending 3; good business.

**AKRON.**—**ACADEMY OF MUSIC** (W. G. Robinson, manager): Coon Hollow 2; Charles L. Davis in Alvin Joslin 3; both to fair business.

**BELLEVILLE.**—**GRAND OPERA HOUSE** (W. H. McCullough, manager): Charles Frohman's Girl 1 Left Behind Me 1; large and fashionable audience. The Kid 2; large advance sale.—ITEM: Abe White, violinist, has joined the Culhane Minstrels.—The New Grand will not be opened until Spring.

**ST. MARY'S.**—**NEW PARK THEATRE** (Walter A. Livermore, manager): Patrice in The Kid 1; large and fashionable audience. Vredland's Minstrels 7; A. Y. Pearson's She 9; May Smith Robbins' Little Trixie 13.—ITEMS: The opening of the New Park Theatre 1 was attended by the largest and most fashionable audience that ever assembled in St. Mary's to witness a theatrical performance. Before the opening of the play (The Kid) Judge W. T. Mooney advanced to the footlights and delivered a very pleasant and appropriate address to the audience.

**UPPER SANDUSKY.**—**OPERA HOUSE** (Virgil Gibson, manager): John Griffith in Faust 3; large and fashionable audience.

**EAST LIVERPOOL.**—**NEW GRAND** (James E. Orr, manager): Kennedy, the hypnotist, 1-3; good business.

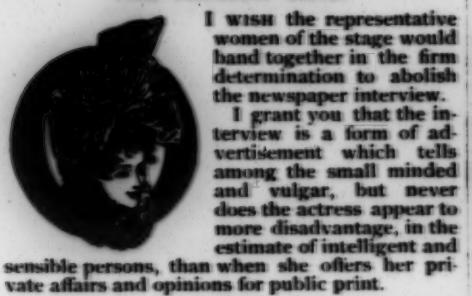
**GREENVILLE.**—**OPERA HOUSE** (Rupe and Murphy, managers): Denford Benton Comedy co. 1-3; fair business. Vredland's Minstrels 8; Walker Whiteside 12; Miss Winklebleck 16.

**LIMA.**—**FAURO OPERA HOUSE** (R. L. Bates and H. G. Hyde, managers): The Kid delighted a good house 2. Steve Brodie in On the Bowery 8; Sondow 9.

**FINDLAY.**—**MARVIN OPERA HOUSE** (W. C. Marvin, manager): Watson Sisters 7; Lost Paradise 10.—**TYRONE HALL**: Gentry's Stock co. week ending 3; good business.

**AKRON.**

## THE MIRROR GIRL.



I wish the representative women of the stage would band together in the firm determination to abolish the newspaper interview.

I grant you that the interview is a form of advertisement which tells among the small minded and vulgar, but never does the actress appear to more disadvantage, in the estimate of intelligent and sensible persons, than when she offers her private affairs and opinions for public print.

The average interview with the actress is not at all on a par with the average interview with any other public woman.

It is not often, indeed, that women of the other arts lend themselves to this form of publicity. When they do, however, there is no special exploiting of the individual.

They may offer ideas on certain prevailing topics, but they do not entertain newspaper readers with a mess of unimportant and trivial personalities.

Let us own up that our prevailing weakness is egotism.

Everything about our work tends to foster this fell enemy to art progress. Self—self—self—intrudes everywhere.

We must think so much of our persons, our costumes, our wigs, our make-up, our voices. We have to look in the glass so much.

The painter's audience, or the sculptor's, or the writer's, bends its eyes upon his work.

We are conscious that hundreds of eyes are bearing directly upon ourselves, in the flesh.

We stand before the mirror studying our own smiles.

We speak aloud that we may test the sweetness of our voices.

Naturally, after a while, the "I" begins to assume gigantic proportions.

We all know how devotedly attached to themselves men sometimes become.

Many of us have watched a passionate *affaire de-moi* spring into life and grow and blossom until all the world beside was lost in "the one, sweet, mad, wild dream."

I will admit that we women are not capable of the devotional feats men perform in this respect, for herein men are superb.

Seriously, nothing is more magnificent or more imposing than the dignity of the actor who cherishes a love of this description.

The noble repose of a grand complacency marks every tone and gesture, and "Ain't I a dandy?" is written clear and distinct on every lineament.

No, we women have not the men's genius for this sort of thing; but we do very well on that line, thank you.

I wonder what woman will have the firmness and courage to perform the *experimentum crucis* in the matter of dress-reform?

Heaven send the brave pioneer that we of to-day may enjoy a few years of comfort!

There has been too much talk, too much theory, and too little real progress.

I am of the opinion that the advent of the bicycle marks a long step in the way of our emancipation from the horrors, the absurdities and the absolute indecency and disgracefulness of the time-honored method of street-costuming.

To-day I came home from the matinee through the rain, mud, and slush with my skirts flapping about me in the same old way.

The condition of my clothes when I took them off was enough to sicken and disgust any half-way self-respecting woman.

When will we adopt a proper dress for rainy weather, for walking, for all sorts of out-of-door work or play and, most important of all, for business?

Imagine the charming freedom and comfort of wearing soft, warm, close-fitting knickerbockers for traveling, with snug leggings to meet a skirt which should reach to a trifle below the knee.

How sensible such a costume would be, and withal how graceful and modest!

The dirtiness and shoppiness of long skirts for travel are actually immoral.

Jo is in no sense an "advanced woman," as we understand the term at the moment.

She is of the opinion that the earth is a pleasant and profitable enough place so far as we are concerned.

But she does long with all her heart and soul for the dawn of that day when woman shall dress herself sensibly and suitably.

I would not for the world abolish the frills, the farbelow, the soft draperies, or any of the paraphernalia of dainty femininity.

But there is time and place for all this, and woman will be a finer, braver, nobler and better creature than she is when she has learned how to garb herself consistently for the business in hand.

Jo.

## AMERICAN EXCHANGE'S BOOKINGS.

The American Theatrical Exchange last week booked time for this and next season for the following attractions: Whitney's Fencing Master company and the Whitney Opera company in Rob Roy; Hermann, Thomas Q. Seabrooke, Richard Mansfield, Sarah Bernhardt, Beerbohm Tree, Lillian Russell Opera company, David Henderson's Chicago Extravaganza company, Thomas W. Keene, De Wolf Hopper Opera company, Otis Skinner, Donnelly and Girard, A Trip to Chinatown, Nat C. Goodwin, Modjeska, Pauline Hall, The Passing Show, Shore Acres, The London Gaiety Girl, Robert Mantell and Henry Irving. It can easily be seen from the foregoing list that the American Theatrical Exchange enjoys the confidence of the best attractions.

## GLADYS WALLIS AS A STAR.

Gladys Wallis made her first appearance as a star at Oshkosh, Wis., last week, supported by the company organized for the late Patti Rosa, under the management of J. W. Dunne. Miss Wallis' play is called *A Girl's Way*, by Blanche Marsden.

Miss Wallis is said to have fulfilled every expectation of her in her new field. She delighted her audiences by her beauty, her daintiness and her ingenuousness.

The supporting company includes Joe Cawthorne, a popular comedian, who ably assisted the young star. Telegrams of congratulation were received from E. M. Holland, Roland Reed, W. H. Crane, N. C. Goodwin, Will J. Davis, and "Bill" Hall.

The Packard Exchange has booked Maine and Georgia at the Grand Opera House, Philadelphia, for Dec. 10.

## SAID TO THE MIRROR.

HON. J. CHARLES DAVIS: "Do you see that gun? It's a Wesley-Richards breech-loading fowling piece. No, it's not to shoot deadheads with. It was presented to me last week by a band of conspirators. They got me in a corner and all made eloquent speeches. They had them down so pat that when it came my turn to fire off a few impromptu words of thanks for their generous gift I must have seemed like a schoolboy making an address to an audience of professional orators. The donors were Hon. H. C. Miner, Fred. C. Whitney, Reginald De Koven, Harry B. Smith and Major Joseph E. Caven. Among their fellow conspirators were Judge Gildersleeve, Kit Clarke, A. Hasbrouck and Dr. James A. Davis. By the way, you must place "Honorable" now in front of everybody's name connected with the Fifth Avenue Theatre."

AGUSTINUS PIPOU: "I have just returned from Washington. I consider Madame Sans Gène to be the most successful production of my managerial career. While in Washington I received through Sardou's agent in New York a cablegram from the French dramatist congratulating me on the success which had already been cabled to Paris, and also thanking me. Mr. Sardou said: 'I am very pleased to hear that in the American production you have carried out the smallest detail of the original Paris production, and also to hear of the unusual success that has attended your efforts.' I shall present the piece in Buffalo, Toronto, and Montreal, after which it will come to this city on Jan. 14 for a run."

CHARLES MARKS: "The report that Dr. Cupid has closed season is a mistake. I laid the company off for two nights for two reasons: I am ill, and had to come to New York for medical attention that I could not get in the West; and I was booked to open a new theatre and had to cancel because the theatre was not finished in time. The following night I was booked in a town where the manager by mistake had booked another attraction. Both managers settled for their mistakes, and as I had made three changes in my cast I preferred to lay the company off for these two nights to playing a town on two days' billing. Dr. Cupid is still regularly on the road."

M. B. CURTIS: "Kindly correct the statement that Duncan B. Harrison has written a play for me. He has neither written a play for me nor read one to me, and I don't intend that he shall."

MANAGER HAYES: "The Kid is all right, and doing good business. I want to say that F. E. Morse received \$50 a week for every week that he was with The Kid, and first-class fare from Detroit to New York when he resigned. I have my whole company, as formerly, with the exception of Mr. Morse and Miss Riddell. Adele Martinetti has never thought of leaving The Kid, as reported."

CHARLES MACGEACHY: "Richard Golden so delighted an old lady in Salem last week that she sought the comedian upon the conclusion of his performance and told him that 'Old' Jed Prouty was a piece that he could almost play on Sundays."

JEROME EDDY: "I have just heard from the Keene company that they played to the biggest business in Dallas, Tex., ever known in that town, the receipts for one night being \$1,200.25. In San Antonio in three nights they played to \$2,000. These are pretty good figures in these days."

EDWARD JAKOBOWSKI: "During my travels in the course of this year I have discovered a new singer, Miss Carla Dagmar. She is Swedish, an excellent high soprano, an uncommon good actress and a very handsome girl. She studied under Professor Beer in Paris, became for twelve months one of the dramatic sopranos at the Royal Opera House, Stockholm, and has been for the past twelve months one of the dramatic prime donne Sir Augustus Harris's Royal Opera company in England. I have persuaded her to go into comic opera and am bringing her over here, having secured an excellent engagement."

ALFRED AVRES: "The members of the Professional Woman's League, in their orthopedic studies, would do well to consult some more modern authority than Worcester—the International, for example. Worcester is now decidedly antiquated."

ARTHUR C. ASTON: "We have just closed a most successful three nights' engagement at Boyd's Theatre, Omaha, doing the best business that has been done in weeks."

EDWARD L. BLOOM: "At last I have got my inning in the alleged larceny business in which I was mixed up some weeks ago. I went voluntarily to New Rochelle last week to force the matter to an issue, and I demanded a hearing from Judge M. J. Twiney. Of course, on hearing the testimony, the case against me was dismissed. I have brought suit now against Mrs. Rubira for \$100,000.00 through my lawyer, James Hamilton Egan. He laughs best who laughs last."

CHARLES DICKSON: "What a prosperous, happy, splendid look the new MIRROR has! Long may it wave!"

## Who Wants

## CHARLES L. YOUNG

FOR

## ADVANCE OR BUSINESS MANAGER

WIRE OR WRITE,

Care STRATFORD HOTEL,  
Cincinnati, Ohio.

## WANTED.

## FIRST CLASS ATTRACTIONS FOR THE

## NEW MILDRETH OPERA HOUSE,

at CHARLES CITY, IA.

NOW BOOKING SEASON OF 1894-95.

Population, 5,000. Size of building, 30x120; size of stage, 30x30; fly gallery, 22 ft.; gridiron, 30 ft. New scenery. Seating capacity, 1,500. Lighted by electricity, heated by steam. All companies booked for the coming season will please communicate at once with the new manager, CHAS. H. SHAW, Charles City, Iowa.

## AN UNUSUAL CHANCE.

## FOR SALE, Cash or Royalty.

Successful and well-known scenic melodrama, now on the road, doing a full house, fully equipped with carload of new scenery, abundance of bright, gay lithographic printing, and a well organized company of clever people. Now in cast. The play is meeting with flattering results everywhere. Perfectly satisfactory reasons for selling. Address JOHN GERARD, Bijou Theatre, Pittsburgh, Pa.

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## THE NEW YORK DRAMATIC MIRROR.

Nov. 17, 1894.

## THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents for agate line. Quarter-page, \$1.50; Half-page, \$2.50; One-page, \$5.00.  
 Business cards, \$1.00 per line for three months.  
 Two-line ("diplom") presentation cards, \$2.00 for three months.  
 Business cards, \$1.00 for one year.  
 Manager's Directories, cards, \$1.00 per line for three months.  
 Reading notices marked "R" or "M" 25 cents per line.  
 Charge for inserting portraits furnished on application.  
 Box 4 page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
 The Mirror office is open and receives advertisements every Monday until 8 P. M.

## SUBSCRIPTION.

One year, \$2; six months, \$1.50; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
 Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 49 Charing Cross, and at American Advertising Newsagent Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel des Champs and at Boulanger's, 27 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 45 Rue de Rennes. The Trade supplied by all News Companies.

Rentments should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, NOVEMBER 17, 1894

## The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—SHERANDA, 8:15 P. M.  
 AMERICAN.—A TEMPERANCE TOWN, 8 P. M.  
 BIJOU THEATRE.—MISS DYNAMITE.  
 BROADWAY THEATRE.—DE WOLF HOPPER, 8:15 P. M.  
 CASINO.—THE PASSING SHOW, 8:15 P. M.  
 DALY'S.—A GAYLY GIRL, 8:15 P. M.  
 EMPIRE.—THE BAUBLE SHOP, 8:15 P. M.  
 FIFTH AVENUE.—THE COMING WOMAN.  
 FOURTEENTH STREET.—THE BROWNIES.  
 GARDEN.—LITTLE CHRISTOPHER COLUMBUS, 8:15 P. M.  
 GRAND OPERA HOUSE.—LOTTE COLLINS.  
 HERALD SQUARE.—ROB ROY.  
 HARRIGAN'S.—THE MAN WITHOUT A COUNTRY.  
 H. R. JACOBS' THEATRE.—JANE.  
 KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8:15 P. M.  
 LYCEUM THEATRE.—E. H. SOTHERN, 8:15 P. M.  
 NIBLO'S.—THE WHITE SQUADRON, 8:15 P. M.  
 PALMER'S.—THE NEW WOMAN.  
 TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—CHARLEY'S AUNT.  
 COLUMBIA THEATRE.—GIRL I LEFT BEHIND MR.  
 COL. SINK'S PARK THEATRE.—CAMILLE D'ARVILLE.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE work that has been performed for native music by Mrs. JEANNETTE M. THURBER, of this city, is beginning to be known widely and to bear fruit after many years of effort, some of which brought forth little but discouragement. The grand operatic venture some years ago was disastrous for various reasons, none of which reflected upon the possibility of such an American enterprise under right conditions. But in the National Conservatory of Music Mrs. THURBER and those who have steadfastly labored for and with her, a great institution is developing, and it promises to be one of the most productive schools of music in the world. Its scope is comprehensive, its methods are admirable, and it is graduating musicians who will do both it and the country credit.

THEATRE is said to be a law in Germany under which a manager is required to deposit with the government the amount of two weeks' salaries in advance for his company, and to maintain that insurance of payment throughout the season. There are evidently some things in foreign countries worthy of imitation here.

GREENVILLE, Miss., has a rabbi, Dr. BOGEN, who has shown himself to be a notable friend of the theatre. He recently announced from his pulpit the coming of a stock company to town, and in return lightly accepted the favors of the manager during the company's stay.

In the new Congress will pass a law that will prevent and punish theatrical piracy, no one honestly in the theatrical business will care to see the political complexion of that body changed.

ACCORDING to the daily papers, several of the successful municipal candidates attended the theatres last week. They may not know it, but there is also solace at the theatres for the unsuccessful candidates.

## A DYING PREJUDICE.

THE petty masculine prejudice against the woman whose thoughts run out of the age-worn rut of trifling femininity, and who participates in affairs that nearly concern her, is moribund.

We hear much about "the coming woman," and the timid among men still fear in her the nondescript attire and strident voice that have characterized extremists of her sex who have grasped at every prerogative. But the coming woman will not differ materially from the woman who is here, and the woman of to-day is no less admirable than was her weaker sister of long ago. In fact, she enjoys a higher respect, because her broader vision and her nobler activity inspire it.

No small measure of the increased usefulness of woman and her enlarged scope is due to the lessons of the stage, on which she has long enjoyed an absolute equality with man. But stage women, perhaps because most of their rights were already assured and insured, have been among the latest to organize their interests for common good.

Women in society have had their opportunities for discussion in Sorosis and kindred organizations, but until a short time ago the women of the stage were content simply to enjoy their individual privileges without apparent care for that assembling of minds that must always benefit even the cleverest among them.

The Professional Woman's League, at first misunderstood by an impudent and sensation-seeking press, has of course survived attacks of ridicule and developed from its inherent strength an organization that has many mental as well as many material values. Its practicality has been seen in the direction of common-sense helpfulness to its less fortunate members, and its discussions, lectures, essays and competitions display that desire for an improvement of the understanding and a sharpening of the faculties that always bears good fruit.

In such organizations there are things for man's emulation, and they are not to be narrowly criticised on lines of ancient prejudice.

## A CONTRAST.

OUR dramatic critics have generously given to a promising and earnest young English actress, who has just finished an engagement in this city, a measure of encouragement that they have always denied to the promising and earnest American actress.

No young American actress, within the past twenty years, has had extended to her the helping hand that was freely held forth to Miss NETHERSOLE. The trite words of guarded commendation that characterize reviews of the work of native aspirants have given place to enthusiastic prophecies of future accomplishment in which present crudities are generously treated as of slight importance.

No word that would tend to strengthen faith in herself has been denied to Miss NETHERSOLE, and there is no spur to effort like unto the expression of this faith.

Mrs. KENDAL came to this country and in a day received greater consideration at the hands of our critics than AGNES BOOTH had been able to win during almost a lifetime of splendid achievement.

If Miss NETHERSOLE should fulfil the prophecies of her friends and take, in the future, high rank as a dramatic artist, it is to be hoped that she will remember that the impetus to her achievement was given at the outset of her career by the dramatic critics of the New York press.

Dramatic genius is a sensitive growth; it blossoms and fructifies in the atmosphere of warm encouragement and sympathetic appreciation, but it withers and dies in the coldness of neglect.

A CRUSADE against bill-boards, noted as spontaneous in several cities, has broken out also in Chicago. As a matter of fact, the bill-board is a relic of cruder theatrical times, and it is in many respects an annoyance to theatre managers as well as sometimes a public eyesore.

## FOOTLIGHT FUN.

## AN INDICATION.

At the society play.  
 He—"That woman does remarkably well for an amateur."

She—"Yes; but I'm sure she's a professional."

He—"How's that?"

She—"Says somebody stole her diamond bracelet the night before last."—*Chicago Record*.

## WHY SHE WORE IT.

"What made you wear that horrid high hat to the play?" asked the sensible girl.

"Humph!" replied the silly young thing. "I wanted to show those stuck-up people in the box that I could disturb the audience just as much as they did."—*Buffalo Express*.

## THE WEAK POINT.

FRIEND—"Ha, ha, Jinks! I understand the manager refused your fare?"

NO. 2, PLAYWRIGHT—"Yes, but it's no laughing matter, I tell you."

FRIEND—"Oh, I quite believe you. I fancy that was what the manager complained of."—*Evening Record*.

## HOLD ON TO IT.

THE TRAGEDIAN—"Why didn't you wait and see my great scene in the second act?"

His FRIEND—"Because after hearing the first act I still retained my presence of mind."—*Chicago Record*.

## PERSONALS.

GREY.—Katherine Grey, whose picture appears with this paragraph, entered the profession in 1888, when she became a member of Augustin Daly's company. After one season there she joined Charles Frohman's forces. She appeared as Mrs. Haverhill in *Shenandoah* and as *Evangeline in All the Comforts of Home*. She also played in *Jane* and the one-act play, *Chums*. When *The New South* was produced at the Broadway, Miss Grey originated the character of Kate Fessenden. The following summer she took part in *Roger La Honte* at Stockwell's Theatre, San Francisco. Last season she played the leading part successfully in *Shore Acres* with James A. Herne at Daly's Theatre. Miss Grey joined Richard Mansfield's company. She has ability, ambition, and personal charm.

COFFIN.—The Hon. A. Vincent Coffin, who was on last Tuesday elected to the governorship of Connecticut, is the president of the Middlesex Company, of Middletown, Conn. Mr. Coffin is a firm friend of the theatrical profession, and he has rendered the supporters of the copyright bill assistance when it was before Congress.

RICHMAN.—Charles J. Richman, of the Palmer stock company, has been elected a member of the Lambs.

DREW.—The theatre at which John Drew will play his London engagement will probably be the Comedy.

BOOTH.—Sydney Booth received the part of *Fernande in Monte Cristo* from James O'Neill on Sunday and played it on Monday night in Boston on thirty-six hours' notice. The Boston papers highly praise his work.

SULLY.—Daniel Sully, in his new play, *O'Neill*, Washington, D. C., is praised by the Los Angeles press, and Louise Sully is also complimented for her work in a comedy role.

PARISH.—Grant Parish has returned from his trip abroad. During his eight weeks of travel he visited Norway, Sweden, Denmark, Germany, Austria, and Switzerland, arriving in Paris in time to witness the first production of Verdi's *Othello*.

Ross.—Arline Ross, who has been dangerously ill in this city, is able to be out again.

REYNOLDS.—John B. Reynolds, a young man well and favorably known in Pittsburgh on account of years of service on the *Chronicle-Telegraph*, has been appointed press agent of the Bijou Theatre, of Pittsburgh. He is a brother of the comedian, Fin Williams.

BURROUGHS.—Marie Burroughs' production of *The Prodigal* in Philadelphia appears to have been decidedly successful. The play has excited unusual discussion, and Miss Burroughs' acting as Leslie Bundren is praised highly by the critics.

YOUNG.—Luduski Young, leading lady of *The Galley Slave*, was taken seriously ill at Pittsburgh last week making necessary the cancellation of the engagement at Richmond.

CLEMENT.—Laura Clement has for some time been suffering in Chicago from an affection of the ear and is still under the doctor's care. She is recovering and will soon return to New York. Miss Clement's illness necessitated her resigning from *Off the Earth* company.

LESLIE.—Elizabeth Leslie was engaged by Charles Dickson to join his company, and on Saturday, Nov. 9, received from him the parts of Mrs. Winters in *Incog.* and *Yvette in a Jolly Good Fellow*. On the following Tuesday Miss Leslie left New York for Louisville, Ky., where she appeared so acceptably on Wednesday night as to win the praise of the local press.

BROPHY.—James M. Brophy, a handsome and talented young actor, for several seasons leading man of the Grand Opera House stock company, in San Francisco, was in the city last week. Mr. Brophy is playing the title-role in *William Browne's drama, The Ensign*, and he has made a genuine success this season. If conscientious work and positive talent count for anything, he will undoubtedly win as enviable a place in the esteem of Eastern audiences as he holds on the Pacific slope.

DREW.—John Drew will go to London next April and play an engagement at one of the theatres until the middle of July. This will be Mr. Drew's first appearance in England as a star.

BENBERG.—It is announced that H. Benberg has been retained by Lillian Russell to write a new opera to be called *Cleopatra*. This is probably the opera written on the same subject by Al. Neumann and Englander, and sold last season to Miss Russell.

LAMKIN.—Grace Mac Lamkin, the Boston actress, has determined to go upon the stage.

NICHOLS.—Charles T. Nichols for the past four weeks has been lying ill at his residence in this city. He was taken with pneumonia, from which he recovered, but going out he had a relapse, and last Saturday he was reported to be dying.

SCHUTZ.—Willy Schutz, the Parisian journalist, and brother-in-law of Edouard de Reszke, arrived in New York on Saturday. He has taken off his beard since his last visit; but is as robust and jolly looking as ever.

BARRETT.—Wilson Barrett and his company will sail from Liverpool to-morrow (Wednesday). They will open at the American with *The Decembrist* on Nov. 26.

KIRALFY.—Mrs. Maria Kiralfy, wife of Imre Kiralfy, was naturalized in the Superior Court in this city the other day, renouncing allegiance to Queen Victoria.

LAMBERT.—Alexander Lambert, the pianist, leaves New York to-day for Detroit, where he will give a recital to-morrow (Wednesday).

RESZKE.—Jean de Reszke will sing *Tristan in German* during his present engagement in New York, and his brother, Edouard, will be heard for the first time as the *Toreador* in *Carmen*.

PAPINTA.—Papinta, the dancer, has been playing a successful engagement at the Pabellones Theatre in Havana. Her manager, W. J. Hallinan, writes that she is delighted with the climate of Cuba and the Cuban people. She has also been impressed by the managerial skill shown by Signor Pabellones in conducting his various amusement enterprises.

THALL.—Mark Thall, the well-known manager, is at present in the city seriously ill. He will be taken to the Mount Sinai Hospital to-day under the care of the New York Lodge, B. P. O. Elks.

## PERSONALS.

GREY.—Katherine Grey, whose picture appears with this paragraph, entered the profession in 1888, when she became a member of Augustin Daly's company. After one season there she joined Charles Frohman's forces. She appeared as Mrs. Haverhill in *Shenandoah* and as *Evangeline in All the Comforts of Home*. She also played in *Jane* and the one-act play, *Chums*. When *The New South* was produced at the Broadway, Miss Grey originated the character of Kate Fessenden. The following summer she took part in *Roger La Honte* at Stockwell's Theatre, San Francisco. Last season she played the leading part successfully in *Shore Acres* with James A. Herne at Daly's Theatre. Miss Grey joined Richard Mansfield's company. She has ability, ambition, and personal charm.

## PERSONALS.

## LETTERS TO THE EDITOR.

## QUITE ANOTHER STORY.

CINCINNATI, Nov. 3, 1894.

To the Editor of *The Dramatic Mirror*:  
 Sir.—In your issue of this date you publish, under the caption of *The Usher*, an article written by one *Gas Jarvin* in which she recounts an alleged conversation which, she claims, took place on the stage of a Cincinnati theatre, and in which the "gas-man" is quoted as saying that he had written the criticism of the performance of her company for an afternoon paper. She further says that he asked her how she liked her critic. The "gas-man" is further credited with saying that his brother is the critic of the newspaper in question, and that he (the "gas-man") frequently writes the show notices from the gas-stand.

Now, as I am the electrician of the theatre in which the company of which Miss Jarvin is a member, appeared naturally, I take it that I am the "gas-man" referred to. Therefore, in justice to the newspaper management in the article and to me, I desire to make a few statements concerning this matter.

On the arrival of the company in this city on Sunday evening, Oct. 14, Miss Jarvin approached the "super-captain" and asked him if he knew any of the critics about town. He did not. Next she asked the same of the stage doorkeeper. He also answered in the negative. She then propounded the same question to me. I informed her that I was acquainted with the critic of a morning paper, and also that my brother occasionally did theatrical work for an evening journal.

She then requested me to speak to these gentlemen in regard to giving me a good notice, as she was desirous of securing an increase in salary. Goodnaturedly, I promised to do this, but failed to see either of the gentlemen in regard to giving me a good notice.

The following evening (Monday) Miss Jarvin requested me, in no courteous manner, to remove a piano at her house. I referred her to the stage hands, being busy at the time. "I'll get even with you for this," she replied sputteringly.

At the time I thought she intended "getting even" only because I had refused to do her bidding in regard to moving the piano. Subsequently I found that the critic on the morning paper, whom I had intended seeing, had "roasted" Miss Jarvin on her "make-up." Then double cause for her anger was apparent; and she gave vent to it through the columns of your valuable paper.

The statements she makes do an injustice to the newspaper and to me. The statements which I make can be corroborated by half a dozen reliable witnesses. Further stories concerning Miss Jarvin's inquiries for critics and of

## THE USHER.



The news of John Russell's illness caused little surprise among his friends. For several weeks past he has acted queerly and it was apparent to many that something was wrong.

Mr. Russell, who enjoyed a long period of prosperity as a producer of farce-comedies, for a year or two past has had a streak of ill-fortune. His ventures have failed to command success, and the worry attendant upon his losses doubtless brought about the mental trouble from which he is now suffering.

The Review, the piece in which Mr. Russell's company has been appearing this season, is described as the worst farce-comedy ever seen. Its production alone furnishes evidence of the manager's affliction, as in former days Mr. Russell was peculiarly keen and intelligent in perceiving and satisfying the wants of the public that patronizes that form of entertainment.

Mr. Russell is being well cared for by his wife, Amelia Glover, and if the best medical treatment can cure or alleviate his mental condition he will have the benefit of it. Until an authoritative diagnosis of his case is made public, however, it will be impossible to know what are his chances of recovery.

In the case of William Hoey the newspapers distorted and exaggerated the facts of his illness. They said he was suffering from heart failure and that he might never act again. The truth is that Mr. Hoey caught a severe cold which developed on Monday night of last week in Newark. By his physician's advice the comedian rested all the week. He will resume his part in *The Flams* in Jersey City this week.

Julia Arthur has written a letter to the *World* wherein she says that her action in going to England and her remarks before leaving America were "so woefully misconstrued" that she thinks they ought to be explained.

Miss Arthur explains them by saying that while her road to success here was not strewn with roses and while she received no offer consonant with her artistic standard, still she feels only gratitude and love for America, including its managers, critics, and public.

Miss Arthur's original observations on this subject appeared in *THE MIRROR*. If she spoke from the depths of her heart then, and upon mature reflection—stimulated by a storm of protest and criticism—changed her opinion the conversion is readily understood.

But Miss Arthur was not "woefully misrepresented" by *THE MIRROR*. And it is not the first case on record where a person in public life has seen fit to repudiate repeated statements. Indeed, in that particular Miss Arthur has a notorious precedent, furnished by no less a personage than the President of the United States, whose Dana interview is still remembered by New York journalists.

Pauline Hall's action in instituting a suit for libel against a minister who wrote disparagingly of her personal character in a letter to the Mayor of Sioux City, Ia., is praiseworthy.

Personal attacks by bigoted clergymen upon members of the profession are becoming quite frequent, and it is time that this class of divines should be taught that their office does not carry with it a license to slander individual actors.

The pulpit is free to direct its thunders against the stage at its own free will; but when actors are singled out and traduced by the gentlemen of the cloth it is time to invoke the aid of the courts to close their mouths.

The political revolution, so far as this city is concerned, bids fair to improve every form of local business, including the theatres.

The change in the complexion of the State legislature and of Congress gives promise of success for the two legislative measures that the profession is interested in and has fought for.

The struggle to emancipate stage children from Gerrymania now has bright chances of success, for the "pull" of the head centre of that autocracy, both at the City Hall and at Albany, will be a thing of the past when the new year dawns.

The changes in the House of Representatives are calculated to strengthen faith in the passage of the bill to punish play pirates during the next session. The opposition that came from the West and South is not likely to find perpetuation in the newly elected members, the majority of whom are political antagonists of the former enemies of the bill.

Taking it all in all, the profession has reason to be satisfied, like the majority of American citizens, with last Tuesday's mighty victory at the polls.

Is Mrs. Kendal a little tin anything on wheels? The reason I ask is because in speaking to a San Francisco interviewer about the chilling reception accorded to The Second Mrs. Tanqueray in that city, she is reported as saying: "They stoned Jesus because they did not understand him and know he was Jesus."

"The press," she also remarked, "is too much taken up with medical advertisements to have the time to devote to criticisms. Such news papers and such news!"

That the press should be shocked at any thing—that is what is amusing," continued the irate lady. "First column, 'Sunday's Sermon'; second column, a medical advertisement. 'Lost Manhood,' whatever that may be; third column, 'Mrs. Tanqueray is Immoral'; fourth column, 'Husband ran away from his wife—list of the illegitimate children'; fifth column, 'A full account of the prize-fight.'"

Mrs. Kendal evidently doesn't look skyward when she reads the newspapers—by the way, it seems to me it used to be her boast that she never looked into a newspaper? The blasphemy and the vulgarity of this San Francisco interview has not been matched recently. It places the Matron of the British Stage in quite a new light.

Mrs. Kendal has made it plain enough that her

trips to this country are made solely in the interests of the American dollar. When the dollar sticks in the public's pocket, as in San Francisco, all her insular dislike of us and our institutions spills over.

Mrs. Kendal is ungrateful. She has made money in this country after she ceased to prosper at home. She has been placed on a pinnacle of art higher than she ever dreamed of occupying in England, and the unaccustomed height makes her dizzy.

If Mrs. Kendal hopes to retain the patronage of American playgoers and maintain their illusion that she is a wonderful actress, it will be necessary for her to curb her unbridled tongue and comport herself with a degree of dignity appropriate to the position to which she has been so miraculously elevated.

## MADAME SANS GENE WELL RECEIVED.

Sardou's *Madame Sans Gène* bids fair to renew its Parisian and London success in this country. The production was well received in Washington last week, and this week the piece is presented in Philadelphia at the Broad Street Theatre. *Madame Sans Gène* is to follow the Bostonians at the Broadway Theatre, New York.

There are forty-two speaking characters in the cast. The title role is played by Katherine Kidder, who is well-equipped for the part, and has had the advantage of attending many performances of the piece in Paris. Augustus Cook is accredited with a capital make-up as Napoleon.

The supporting cast includes James K. Hackett as Dr. Neippeng, Harold Russell as Marshal Lefebvre, Wallace Shaw as Fouché, James Cooper as the Duke de Rovigo, Thomas Martin as Rouston, Charles Plunkett as Despreaux, Charles W. Stokes as Tulip, Henrietta Lander as Princess Eliza, Marie Shotwell as Queen Caroline, and many others equally well known.

In the first act Catharine Hubscher is a woman known as *Madame Sans Gène*, and Napoleon Bonaparte is a young lieutenant, who is referred to by Fouché as one of her impecunious customers. The main incident of the act is Catharine's concealment of an Austrian officer named De Neippeng, who staggers into her apartment pursued by republican soldiers.

In the second act Catharine has become the Duchess of Dantzig by marrying Lefebvre, who has been made a duke. She is endeavoring with the aid of skil'd masters to make amends for her neglected education. Napoleon is so annoyed by her bad manners and general vulgarity that he desires Lefebvre to secure a divorce. After insulting the sisters of Napoleon whom she believes to be inimical to her, Catharine is summoned to appear before the Emperor.

In the third act Napoleon recognizes the Duchess as *Madame Sans Gène*, and an effective scene between the two is interrupted by the arrest of De Neippeng, who is accused of being the lover of the Empress.

In the last act Catharine is successful in saving De Neippeng from being executed, and Napoleon compliments Lefebvre on the possession of such a treasure for a wife.

## ROSE EYTINGE'S PLAY.

Rose Eytinge is a very busy woman. In addition to playing the Widow Green in *The Love Chase*, and the Nurse in *Romeo and Juliet*, with Julia Marlowe Taber's company; and, in intervals when not so employed, giving parlor readings from Shakespeare and Browning, she has just arranged and put into acting form Robert Browning's poem of *Colombe's Birthday*, and Julia Marlowe has bought it, has placed it at once in her repertoire, and intends to produce it during her present engagement at McVicker's Theatre, Chicago.

This work, like Rose Eytinge's recent novel, "It Happened This Way," has been done in collaboration with Mrs. L. Ada Fisher. We believe that Rose Eytinge and Mrs. Fisher are the only woman-collaborators in literature; and if Rose Eytinge's literary work is as good as her dramatic—and, judging from her short stories which appear from time to time, we should say it was—it would seem that she might better dispense with a collaborator and "play a lone hand."

We are glad to welcome Rose Eytinge into the ranks of dramatic writers, and we congratulate her on the theme she has chosen for her introduction.

## HARRISON VS. CURTIS.

In a note to *THE MIRROR*, M. B. Curtis says he has discharged Duncan B. Harrison as manager.

Mr. Harrison tells in the Boston papers of his connection with Mr. Curtis, whose arrest he caused in Taunton, Mass., on Friday evening, after an attachment on the show had been defeated of service by the statement of ownership of the enterprise by Mr. Curtis' mother.

Mr. Harrison claims that last March he was engaged by Mr. Curtis to rewrite *Sam'l of Posey*; that for this he was to receive \$250; that by terms of a later contract Mr. Harrison was to act as manager for \$75 a week and five per cent. of net profits; and that while the latter contract was in force Mr. Curtis was to pay the other indebtedness, which amounted to \$800, in weekly payments; that the salary was paid up to Nov. 3; that then Mr. Harrison was sent on the road, after signing an agreement that he would issue no passes and do no business without first consulting Mr. Curtis; and that Mr. Harrison started out, but his requisitions upon Curtis for expenses were ignored. He then took action as stated.

## MISS DYNAMITE CUT SHORT.

Marie Jansen, who was booked to remain at the Bijou Theatre until Nov. 24, will close her New York engagement next Saturday night.

This arrangement was made late last Saturday night. It is understood that the poor business done all last week was the cause.

Miss Jansen will fill in next week at the Queen's Theatre, Montreal, and the following week possibly in one-night stands.

Negotiations are now pending between Manager Rosencrantz and Sadie Martinot, and it is possible that The Passport may come to the Bijou.

If this falls through it is not unlikely that the Bijou will remain dark until Canary and Lederer take possession of the house on Dec. 3.

The Flams was booked at the Bijou for four weeks, beginning Dec. 3, but it is said that William Hoey decided not to fill the engagement owing to the fact that Canary and Lederer are unwilling to let him in without a guarantee.

## TO REVIVE THE GRAND DUCHESS.

It is said that in view of the complete failure of *The Queen of Brilliants*, Lillian Russell's managers will soon take off that opera. A revival of *The Grand Duchess* is under consideration.

Now is the time to secure advertising space in the CHRISTMAS MIRROR.

## THE NEW YORK DRAMATIC MIRROR.

## THE FOREIGN STAGE.

## NEW PLAYS IN ENGLAND.

LONDON, Nov. 1. *The Mask*, the musical comedy by George Dance and John Crook, entitled *The Lady Slavey*, which was produced early last season in the provinces.

The piece, which I believe has been secured for the United States by T. Henry French, is certainly clever and promises to make money.

## AN AMUSING STORY.

The story may be called an up-to-date version of *Cinderella*. Major O'Neill has expensive tastes and no money. He, however, endeavors to keep up an appearance, and his youngest daughter Phyllis assists him materially by donning the garb of a household drudge in order to conceal from the major's friends that he is too poor to keep a servant. His two other daughters, Maud and Beatrice, play the grand ladies while Phyllis polishes the parlor grate.

A prince arrives in the person of Vincent A. Evelyn, an American millionaire, who is seeking a wife. The major, overjoyed at this stroke of luck, tries to get him to take Maud or Beatrice, but, of course, Vincent falls in love with the "lady slavey."

A boodle comes to seize the major's goods for arrears of rent, but is prevailed upon by Phyllis to put on a footman's livery and wait on the guests at the major's "At Home." The guests, by the way, are only the major's creditors who have been invited by him as the only way of securing their silence. Other amusing complications ensue, and the piece is brought to a happy and successful close.

## BELLE MAMAN AT THE COURTS.

At the Court Theatre *A Gay Widow*, F. C. Burnand's adaptation of Sardou's *Belle Maman*, is doing fairly well.

The piece is old-fashioned and the adaptor has not attempted to modernize it.

## AN AUSTRALIAN MELODRAMA.

*Robbery Under Arms*, the five-act Australian drama by Alfred Dumper and Gamet Walch, is to be seen at the Princess's Theatre.

The piece was founded upon Rolf Boldwood's novel of the same name, and it has had considerable success in the colonies. It is for all that, a badly constructed and disjointed melo-drama of the most conventional type, and it contains no fewer than thirty-three speaking characters. The story depends with the adventures of Captain Starlight, a kind of Australian Dick Turpin. This worthy falls in love with the daughter of an old cattle thief named Ben Marston, who has two sons, one of whom, Dick, is beloved by a certain rich widow named Morrison. Starlight is pursued by a repulsive public officer of the name of Goring, who is, in turn, constantly baffled by the gentlemanly thief. The mail is carried by the gang, and Starlight retires from the business and grows a beard and an Italian accent. Mrs. Morrison, through jealousy, betrays him and Starlight to the police and the hero expires—apparently after shooting the policeman with his last cartridge. The last act Starlight turns up again and is pardoned by the government.

W. B. S.

## NEW PLAYS IN PARIS.

PARIS, Nov. 1. *Madame Jeanne Loiseau*, who has written a number of popular novels under the pseudonym of Daniel Lesseur, made her débüt last week at the Odeon as a *comédie*.

*Fiancée*, which is a drama in four acts, is a dramatic and interesting enough, but decidedly unpleasant, while the treatment is melodramatic in the extreme.

## THE STORY OF FIANCÉE.

In a Normandy château resides the Comte De Morlay and his daughter Lysiane. He is still a very young man in appearance, and is idolized by his daughter. A storm comes on and Lysiane is anxious at her father's absence. He soon returns, having saved from a foundering yacht Jacques de Pival, a young creole, who soon falls in love with the Comte's daughter. Six months pass. Jacques has rented a neighboring house. The Comte meantime has become a changed man. His daughter questions him and finds he is jealous of Jacques. The audience here learns that there is mystery in Jacques' birth and guesses that she is not his real daughter. The Comte has a game keeper, Severin, who once committed a theft. After two years of remorse, the crime still oppresses his conscience. He becomes angry at the Comte referring to his past and vows vengeance. Meantime, Jacques asks Lysiane to be his wife. She refuses. He attributes his rejection to her father's jealousy. Jacques, guessing that Lysiane is only a daughter of adoption, a father after all, but a jealous rival. He leaves and a storm is heard outside, and the Comte falls from his chair dead. Of course, the evidence all points to the game keeper against his master and his son is found to have been recently discharged. The bullet, however, has not been found. Lysiane finally suspects Jacques who has an American rifle of peculiar make. She enters the room stealthily to search for the bullet and while there Jacques is calculating where the ball can be. She finally confronts him and Jacques stabs himself. She finally dies.

The piece is full of dramatic incident and many of the situations are striking, but it was not a success owing to its faulty construction.

## A DRAMA BY JULIUS MARY.

Jules Mary is a capital writer of detective stories. He is also part author of *Roger la Honte*. A new drama from his pen has, therefore, some interest.

*Fee Praticeps (Spring Fairy)* is a drama in six acts, the action being laid towards the close of the last century. Two glass-makers—Bertignolles, a villain and Michel, a hero—possess rival establishments in the same neighborhood. The good man has a spendthrift brother who gambles away his own and Michel's money. Thereupon Bertignolles gets one of his employees, Legoux, to forge a bill in Michel's name, knowing that Michel will be ruined. Then to recover the proof of the forged bill, Legoux steals into Michel's house and being surprised by the cashier, kills him. The second crime is also attributed to the bad brother. However, in the end the true villain is unmasked and Spring Fairy is the piece was a failure.

## A NEW FARCE-COMEDY.

*Flagrant Delit* is the title of a new farce-comedy in three acts by M. Decrancy, and now running at the Déjazet.

A young man named Des Blettes, having become weary of bachelorhood, is about to marry Mile. Lucienne Régis, to his former mistress informing her of his desertion, and she sends for his uncle, Rigolot, a gay old dog, and anxious to make a conquest of every woman in his flat, and has barely time to conceal her in a cupboard when the fiancée and her mamma arrive. Various amusing mistakes are made, and everything finally ends well. The piece was not a success, although very well played.

Rip Van Winkle has been revived at the Gaîté. Mile. Soulaix playing the title role. His fine singing is a great success, and the piece is enlivened by a number of pretty ballads.

## BOULEVARDIER.

The Eldorado, café-concert, redecorated and re-arranged with boxes, promenade, etc., has been opened in Paris.

Charley's Aunt has been performed at the Manzoni Theatre, Milan.

The recent suicide of Signor Marino Mancinelli, left his wife and daughter, who reside in Italy, completely penniless.

Stepnak, the Russian lecturer and writer, is preparing for the stage a play dealing with the wrongs of his countrymen. The piece is written in the English language and will be produced in London.

John's Dreams is the title of a London Chambers new Haymarket play.

The Dareddevil, a new drama in four acts, by Arthur Shirley and Herbert Leonard, was produced for copy-right purposes at Portsmouth, Eng., recently.

The Independent Theatre is still struggling along in London, and indefatigable I. T. Green is the leading spirit. The society is to be converted into a small limited company, the shareholders of which will be entitled to a seat at all first performances.

The New Barnmaid is the title of a new musical comedy written by Frederick Bowyer, an Englishman.

Der Bibliothekar (*The Private Secretary*) was performed recently in London by a German company.

Miss Pinner, a sister of the well-known dramatist, played Polly Eccles in a recent performance of *Caste* in London.

A new play by Henrik Ibsen will be published at Christmas in Norwegian and English.

Sutton Vane and Arthur Shirley, the authors of the English drama *Under the Mask* have hit upon a somewhat novel idea. Their villain commits a murder while wearing a mask exactly like the features of the hero.

# TELEGRAPHIC NEWS

CHICAGO.

Political Landslides, Rain, Snow and Wind Compete with the Theatres.

[Special to The Mirror.]

CHICAGO, Nov. 12. Local political landslides, rain, snow and wind form a combination hard to beat, and that was what the theatrical attractions here had to contend with last week. They did remarkably well against it, however, especially Ada Rehan, who has been playing to an enormous business at Hooley's, and scoring an artistic triumph as well. She was seen last week in *The Last Word*, *School For Scandal*, *As You Like It*, and *Twelfth Night*, and to-night she began her second and last week in *As You Like It*. *Love on Crutches* and *Taming the Shrew* will follow. The advance sale is very large.

Last Monday evening Cissy Loftus, wife of young Mr. McCarthy, made her American debut with Miss Rehan at Hooley's in the ingenue role of *The Last Word*, but her identity was not discovered until Wednesday, when the *Journal* found her out. She will never set New York on fire.

Augustin Daly's company follows Miss Rehan at Hooley's next week, playing *Seven-Twenty-Eight* and *A Night Off*. James Lewis, Mrs. Gilbert, Frank Carley, Henry E. Dixey, and Percy Haswell are of the company.

Pretty little Delta Fox closed a very successful engagement of two weeks in *The Little Trooper* at the Columbia Saturday night, and last evening Peter F. Dailey, the astoundingly comedian, presented by Manager E. E. Rosenbaum, tested the capacity of the theatre with *A Country Sport*. Jolly May Irwin and dainty Ada Lewis received warm welcomes. Miss Trixie Friganza, who has the feature line in my soubrette album, is with Mr. Dailey, who also has another one who has a name nearly as choice, it is Besta Gett, and as compared with Trixie I believe Besta Gett's a stand off. Philopen!

Roland Reed has made a big hit at the Grand Opera House in *The Politician*, a timely play just now, and beautiful Isadora Rush gives the star a hard rub for first honors as the twentieth century girl. The second and last week of the engagement opened to a big house last night.

Jeff D'Angelis left the cast of *The Little Trooper* last week on account of the illness of his wife and his place was well filled by Alf. C. Wheeler.

Mrs. Potter and Mr. Bellows have made a success here at the Schiller in their new play, *Charlotte Corday*, which has been well received. They opened in Franklin in order to prepare the new piece, and I must say that I do not believe Mrs. Potter would ever have to pay excess baggage on the costumes she wore. Corday was through this week and then Mantell comes. Business has been excellent at the Schiller.

The Tavary Opera company has been doing fairly well at the Chicago Opera House, where the second and final week of the engagement opened to-night. Stuart Robson follows next week.

Gus Heege's Rush City closed a successful two weeks at McVicker's Saturday night and this evening Julia Marlowe-Taber opened before a large and fashionable audience in Romeo and Juliet. She will devote her engagement to a round of legitimate plays.

Louis Aldrich had a good week at the Haymarket in his old success, *My Partner*. He has a splendid company, and excellent work is done by Wright Huntington as Ned Singleton, and Theodore Hamilton as Major Britt.

Mr. Aldrich won considerable money on the election, and he wired his congratulations on the downfall of Tammany to Manager A. M. Palmer, who replied as follows: "Yesterday's triumph gives patriotic Americans renewed confidence in a government of the people for the people. I rejoice with you."

Regards to H. C. Miner and Burr W. McIntosh. Digny Bell and Gus Thomas please write.

Your esteemed fellow-townsmen, Stephen Brodie, had a great house at the Haymarket last night with On the Bowery, and is likely to do a good week. He will be followed by James J. Corbett. I'd hate to have Mr. Corbett follow me. Hope he's forgotten about the time I declared him out on strikes.

Tom Davis, who has been in the city to look after the half-drawn attractions he has hereabouts, has been ill at the Grand Pacific, but is rapidly recovering.

Business at all three of the Jacobs houses has been very good. J. K. Emmett had two large houses at the Alhambra, yesterday in Fritz in a Madhouse. The Prodigious Father follows. The Hustler opened well at the Academy of Music, and next week Davis and Keogh's big production of *Down in Dixie* makes its first visit to Chicago at this house. Over at the Clark Street Theatre, *The Still Alarm* is doing well this week and The Hustler will follow it.

The City Sports are at Sam T. Jack's Madison Street Opera House this week, and Vivian de Monte's combination is at his Empire Theatre, both doing well.

Harry Morris' Burlesques closed at the Lyceum last night and were followed this afternoon by Gus Hill's World of Novelties, while excellent variety shows are on at the Gaiety, Olympic, and Park, of which Nick Morton is now manager.

Up at Hayvin's, yesterday afternoon, Charles E. Blaney's laughable farce, *A Railroad Ticket*, had a large audience.

The attraction over at Manager Hutton's Lincoln Theatre this week is *Lost in New York*, which opened well yesterday.

Quite a party went from Chicago to Elgin Saturday night to see John Dunne's star in her new play *A Girl's Way*.

We are anxiously waiting for *The Mirror* to bring us the news.

"Buy" Hall.

BOSTON.

A Magnificent New Playhouse Opened—Captain Paul Produced at the Castle Square.

[Special to The Mirror.]

BOSTON, Nov. 12. Boston's latest playhouse was opened to-night under the most favorable auspices. Here's wishing prosperity to Edward E. Rose and the Castle Square!

The house is a notable addition to Boston's list of theatres and is one of the most beautiful in the city. It was thrown open to invited guests on Saturday, and every one was delighted with the beautiful new house, which is situated at the junction of Chandler, Ferdinand and Tremont Streets, on the site of the old Arena.

The entrance arch is an imposing one with handsome Corinthian columns, an elaborate frieze and cornice, and a stained glass window. One of the features of the interior is the grand foyer, which has beautiful staircases leading to the balconies, and is connected with waiting-rooms and coat-rooms. The decorations are of the Louis XVI. period, and everything in the furnishing is to correspond.

The auditorium is striking in many respects. There are eighteen private boxes, so arranged that by two or three they can be thrown together to suit large parties. The angle of the pitch of the floor is admirable, and the seats richly upholstered, are twenty-two inches in width. The rows are further apart than in any other Boston house, and they are the same all over the house. A novelty and a welcome one is, that the second balcony does not project over the first, thus making the appearance of the theatre most effective. The seating capacity is: Orchestra, 782; first balcony, 490; second, 365; the boxes and laces swelling the number to 1,500. The decorations of the house are beautiful and original.

The great feature of the auditorium is the electric light, which consists of 350 16-candle power electric lights, so arranged as to convey the idea of diamonds sparkling in a mammoth brooch, exquisitely wrought in gold filigree work. From tip to tip it measures 30 feet, and its circumference of 90 feet almost completely covers the great ornate dome. The central light, a great 100-candle power lamp, shines forth amid its brilliant surroundings as the great jewel of some famous setting of gems.

These lights all have frosted globes to please the eye. The house is lighted throughout by electricity, for which a special plant has been provided beneath the street and entirely separated from the theatre proper. The stage is a tremendous one equipped for all sorts of productions. There are thirty-five dressing-rooms all elaborately furnished for the convenience of actors. The entire house is fireproof.

A great audience gathered to-night to witness the opening performance, the first week being under the auspices of the Boston Lodge of Elks. Among the distinguished Elks in attendance were Grand Exalted Ruler Edwin P. Hay, of Washington, D. C., who made the opening address; W. A. Meyers, of Philadelphia; Percy Williams, of New York; George Reynolds, of Hartford, and John E. McCarthy, deputy for Massa-

# THE NEW YORK DRAMATIC MIRROR.

## WASHINGTON.

Alimony Produced by Tim Murphy and Eugene Canfield—The Bostonians.

[Special to The Mirror.]

WASHINGTON, Nov. 12.

The Bostonians in *Robin Hood* drew a large attendance on their opening at the New National. McDonald, Barnabee, Cowles, Frothingham, Sheehan, Jessie Bartlett, Davis, Caroline Hamilton and Mena Cleary met with a warm individual reception. *The Maid of Plymouth* and *Fatinita* will be given a night each. Joseph Jefferson follows.

The Great Brooklyn Handicap is the attractive event at Albaugh's this week. Manager Piton's Sans Gene captured both press and public last week. It is without doubt one of the most elaborately gotten-up stage productions seen here, and developed the broadest of a success. Kathryn Kidder's performance of Sans Gene merits the warmest praise for a thoroughly artistic characterization throughout of a most difficult role. Professor Hermann is the underlined attraction.

Alphonse's *Fantasma*, given for the first time in this city, had a bright commencement at the Academy of Music, where a good house is applauding the work. Tim Murphy closed a good week. On Friday night was produced *Herbert Hall Winslow's* three-act satirical comedy, *Alimony*, for the first time on any stage. The piece is based on the divorce laws, and deals with the problem very cleverly. The action is brisk and rattling, and full of laughable complications and incidents. With this production a new theatrical firm spring into existence—Tim Murphy and Eugene Canfield—who will jointly star in the future, and for whom the comedy was specially written.

The plot of *Alimony* is as follows: Commodore Joshua Towline, of the Erie Canal, retired, is a brusque but susceptible old boy of Puritanical ideas concerning the subject of divorce. His daughter Daffodil is married to Vanderheyden Knickerbocker. They start for California, but the Commodore, induced to seek land speculations in Dakota, stops at the village of Gayville. The Commodore's son, Berry Towline, arrives on the scene. He is a collegian and noted football player, who has been inveigled into a mock marriage with Pantan, the infant wonder of a dime museum. Both have come to Dakota to secure a divorce. Jealousy, a quarrel ensues between Daffodil and her husband, and during the recriminations that follow it is learned that Vanderheyden has been secretly married before, is divorced, and is paying alimony to Mrs. Separate Maintenance, an old acquaintance of the Commodore, who finally yields to her blandishments and marries her.

The scene of action then shifts to New York, where the Commodore goes into politics. The final act takes place upon a canalboat, where the Commodore has gone in order to win his election as alderman of the eighth ward and to get rid of his tartar wife.

In addition to the aforesaid stars the cast includes George Macomber, Clarence Handasyde, Richard Cotter, James Manley, Dorothy Sherrill, Loraine Drexel, Sallie Stembler, and Jess Williams. The play is a success and the performers are all good in their respective parts. Next attraction, Kate Clanton and Mme. Janauschek in *The Two Orphans*.

*Pawn Ticket* 20 with P. A. Anderson, Amy Lee, Frank Doane and Lionel Bland in the leading parts, drew a crowded attendance to Butler's Bijou Theatre. Ada Gray in *East Lynne* attracted fairly. Wife for Wife follows.

The May Howard Burlesque company was greeted by a good house on their opening at the Lyceum. The Russell Brothers' combination fared well. Hopkins' Trans-Oceanics next.

Joseph Jefferson will give a talk on "Art" to the members of the Students' Art League at Metzger's Hall Tuesday afternoon. Admission is by card of invitation.

The closing of Piton's Struck Oil company has transferred Isaac Newton to the treasurership of the Madame Sans Gene company.

The Melba Concert that was announced for Convention Hall last Tuesday night had to be cancelled on account of the illness of Mme. Melba, and nearly \$2,500 advance sale was refunded.

JOHN T. WARDE.

## PHILADELPHIA.

Production of *Jacinta* at the Grand—Madame Sans Gene at the Broad—Other Bills.

[Special to The Mirror.]

PHILADELPHIA, Nov. 12.

The Louise Beaudet Opera Bouffe company gave the first production by this organization of the new Mexican comic opera, *Jacinta*, at the Grand Opera House this evening. The plot was given in *The Mirror* on the trial production of the opera in St. Louis some time ago. The book of *Jacinta* is by William H. Leperc, and the music was composed by Alfred G. Robyn. The cast includes Louise Beaudet as *Jacinta*, Mande Young as *Bianca*, Jennie Reiffenbath as *Inez*, Edwin Stevens as *Baldardo*, C. D. Marion as *Metepec*, Stuart Harold as *Miguel*, W. S. John as *Romaldo*, Aileen Burke as *Paloma*, Marieanne Convere as *Paloma*, and Signor Perugini as *Morello*.

The house was crowded by a brilliant audience and the applause was hearty. Signor Perugini has a part exactly suited to him, and Louise Beaudet was admirable in the leading role. Many encores marked the performance.

The Trolley System at the Empire is only a fair supplemental addition to the skit, *Tubb's Visit*. It was presented by a fairly competent co. Men and Women appeared this evening.

The *Maid of Plymouth* was given last week by the Bostonians at the Broad for the first time here. The audience was exceptionally fashionable, but the opera did not arouse enthusiasm. The engagement, however, was a pecuniary and artistic triumph in the main. Madame Sans Gene began a two weeks' engagement with a crowded attendance this evening.

Signor Burroughs did not make much of a sensation with *Judah*, with which she opened at the Park last week. The play was scored by the local critics. Thursday night *The Prodigal* drew a crowded house, and continued to draw throughout. The piece is on the order of Mrs. Tamperay, with the conditions reversed, but with an associate ideal. The company's work is excellent. Signor Burroughs has the synopsis of a one-act drama by Frank Burnham Bagley. Owing to the closing of Fanny Rice's season the Park will be closed until Nov. 18.

A Review, as given by the Russell's Comedians at the Chestnut Street Theatre, did not materialize with any特别 clever work. It was, in fact, a decided disappointment. Edward Harrigan with Reilly and the 800 with a strong cast, has a heavy house this evening.

James R. Mackie in *The Side Show* is the attraction at Hayvin's, and is to be followed by *Across the Potomac*.

The Fountain presented the Watson Sisters to two good houses yesterday. C. W. Williams' Specialty company next.

The Dangers of a Great City will have a successful engagement at Robinson's. The advance sale has been one of the largest in the history of the house. The Veteran Detective follows.

Colonel Robert G. Ingersoll lectures at the Grand next Sunday evening.

WILLIAM SAMPSON.

## PITTSBURG.

Chauncey Olcott, Delta Fox, Peter F. Dailey, and Joseph Murphy—Other Bills.

[Special to The Mirror.]

PITTSBURG, Nov. 12.

Chauncey Olcott opened at the Bijou to-night to a full house. The bill was the Irish Artist, being his first presentation here. Rush City follows.

Delta Fox in *The Little Trooper* pleased a large audience at the Duquesne, and made a hit. Next week, Too Much Johnson, with William Gillette.

At the New Grand Country Circus was given to a good house. Peter F. Dailey follows in *A Country Sport*.

A good-sized audience was at the Alvin to-night to greet Joseph Murphy in *Kerry Gow*. Shaunt Rhue is underlined. Next week, Roland Reed in *The Policeman*.

William Morris appeared at the East End Theatre in *The Lost Paradise* to a good house. Marie Wainwright follows in *repertoire*.

At the Academy of Music Sam Devore opened with a first-class company, including the Quaker City Quartette, Old Haydn, Lillian Western, and Rose and Rose. Rose Hill's company follows.

At Manager Williams' Park Theatre, Allegheny, Gracie Emmett opened to a crowded house in *Pulse of New York*. The Trolley System follows.

Colonel Ingersoll is to lecture here on the Bible next Thursday.

E. J. DONNELLY.

## CLEVELAND.

The Idler, Our Uncle Dudley, and Alvin Joslin—Elk Entertainments.

[Special to The Mirror.]

CLEVELAND, Nov. 12.

The Euclid Avenue Opera House has for its attraction this week Mr. and Mrs. Arthur Lewis and a splendid company, in *The Idler*. The Crust of Society is underlined for Friday and Saturday. A Black Sheep next week.

Our Uncle Dudley, presented by a good company, is

NOV. 17, 1894.

the attraction at the Lyceum Theatre the first half of the week, followed by Wardle and Vokes in *A Run on the Bank* for the remainder. Next week is divided between Kellar and Joseph Murphy.

H. R. Jacobs' Theatre had a good house this afternoon and to-night to see Charles L. Davis as Alvin Joslin, who holds the boards for three more performances, followed by *Shaves of Gold*.

The Rose Hill Folly company filled the Star Theatre both afternoon and evening, remaining all week, followed by the City Club company.

People's Entertainment Course, conducted by the B. P. O. Elks Lodge, will give ten entertainments at Association Hall for the benefit of the Charity Fund.

EDWIN CRASTON.

ST. LOUIS.

Robert Mantell at the Olympic—Changes in Pope's Stock Company—At Other Houses.

[Special to The Mirror.]

ST. LOUIS, Nov. 12.

A Summer Blizzard opened at the Hagon yesterday afternoon, and played to two big audiences. Nellie Schenck, in the soubrette, and is surrounded by a clever lot of people.

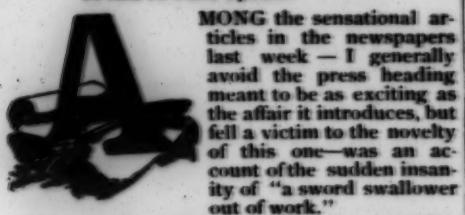
Robert Mantell opened his engagement at the Olympic Theatre last night with his favorite play, *The Corsican Brothers*, to a fine audience. During his engagement he will give *Monbar*, *The Marble Heart*, Romeo and Juliet, and *The Lady of Lyons*.

Murray and Mack in Finnigan's Ball entertained two full houses at Hagan's Theatre yesterday.

John Field's Drawing Cards, a good va

## THE GRUMBLER.

"I must have liberty  
Withal, as large a charter as the wind,  
To blow on whom I please."



MONG the sensational articles in the newspapers last week—I generally avoid the press heading meant to be as exciting as the affair it introduces, but fell a victim to the novelty of this one—was an account of the sudden insanity of "a sword swallower out of work."

This sword swallower could not support his family, and after a bungling effort to swallow a regulation cavalry sabre he salved with a design to put that weapon to the use for which it was intended by the branch of our civilization known as the military.

He was taken to Bellevue, where his possible evasion of attention may put him in frenzied connection with an instrument quite as deadly as the cavalry sabre, although one also licensed by civilization to *ad libitum* use in the hands of the unpractised—the scalpel. But that may be another story.

The one thing about this affair that struck me was the fact that the sword swallower was out of work and unable to support his family.

Can it be that we have come to the pass in New York that a swallower of swords must go insane from want of occupation?

If this be so, whether is metropolitan curiosity drifting? Are we no longer interested in feats that engaged the admiring attention of the fathers? Are we wholly given over to the mechanical melodrama, comic opera that is anything but comic, the sociological play, and the curves of gaiety girls? Or does the sword swallower's aberration augur the extinction of his ilk?

I am no prophet. It is my function simply to grumble. Of course, I am also privileged to ask questions and I am not compelled to answer them. Perhaps I know what I myself like, and what displeases me. I will confess that in youth I, too, with that capacity for wonder that is part and parcel of all adolescence, admired the sword swallower as a man of deep, internal mystery. Why he could engulf a sword while a small fishbone caused serious trouble in my epiglottis seemed strange, and a secret imitative effort with a table-knife—a useful implement which so many of adult age make no bones of openly using in a way suggestive of future practice with the sword—brought me no nearer a fathoming of the sword swallower's secret, although it brought a physician.

With years, however, comes a dulling of the edge of inquisitiveness, and to-day I would rather see a person swallow an oyster or any other appeal to the gustatory nerves than a sword or any other tool of warfare. I ask again, what does the sword swallower's misfortune portend?

Upon reading a letter just placed in my hand, it occurs to me that this misfortune of the sword swallower may be but a result of the concentration—the assembling of effort—the monopoly, if you will, that discourages all isolated individual work except that of profound genius. The sword swallower may be a sufferer from that octopus-like competition that makes ducks and drakes of the business of small tradesmen, and which is seen in buildings that cover blocks and contain at retail everything from anvils to lightning rods and from needles to ready-made suits.

The letter I refer to was sent to a manager in the interest of one Professor Johnson, who, strangely enough, was himself out of an engagement. Professor Johnson, according to this letter,

"Can drink two buckets of water in eight minutes and eat glass."

"Is a first-class actor, comedian and contortionist.  
"Also song-and-dance comedian.  
"Can handle five balls.  
"Sticks pins in his jaw as in a pin-cushion.  
"Can lift a barrel of water with his teeth.  
"Is a first-class ventriloquist and hand-picker.  
"Bends a stout iron bar with his nose.  
"Sings the old plantation songs.  
"And can swallow a sword."

Even if the sword-swallower had in his youth served with a butcher an apprenticeship that would have enabled him in his days of adversity to otherwise employ his edged tools, he would certainly stand no chance in the hurly-burly that passes Professor Johnson by.

The only grain of practicality in all this that I can find—it makes my head ache to theorize—is that some commercial manager should invest in a stock of disguises that will fully cover Professor Johnson's various feats and engage that individual as an all-star aggregation of wonder-workers.

As for the sword-swallower pure and simple, his day seems to have passed. It is even doubtful that the writing of a play around him will save him from oblivion.

No matter how varied individual experience may be, human happenings are so novel—in spite of the saying that there is nothing new under the sun—that surprise inevitably comes now and then to the oldest stage.

We have passed many mutations in the theatre, and to-day live in a kaleidoscopic—perhaps a transitional—jumble of theatrical things that offers diversion to every imagination, normal or abnormal.

Through every mutation, in every juncture, amid all uncertainty, however, there has up to this time been assurance of the permanency of two things—East Lynne, with Ada Gray in the leading role, and Uncle Tom's Cabin with any body in any of its parts.

Miss Gray is still at it.

But with a sinking feeling that for the moment robs me of all desire or ability to grumble at the peculiar, unexpected and inconceivable fate that controls the event, I see with wonder-blurred eyes that an Uncle Tom's Cabin company is walking home to Philadelphia from Baltimore.

In a Western paper I read that a vigorous actor who plays the Gladiator uses up several pairs of swords—trusty blades of true Damascus material and temper—every season in the frenzies of his combat scene, and that during the fight sometimes pieces of the weapons fly about dangerously.

This, methinks, good sirrah, is indeed acting. I know of nothing that could be more surprisingly effective on the stage, unless it might be the bursting of a grindstone.

JACQUES.

## A PANIC AVERTED.

Last night, just as the curtain had risen in the first act of Rob Roy at the Herald Square Theatre, the clatter, whistles, and gongs of fire engines were heard outside.

Fire had broken out in the cafe adjoining the theatre and for a few minutes the situation looked serious.

The flames were soon extinguished, however, and the stalwart policemen marched down the aisle of the theatre assuring the audience that there was no danger and requesting them to keep their seats. A panic was in this way avoided and the performance continued.

## DATES AHEAD.

[Received too late for classification.]

A GREEN GOODS MAN (W. E. Gorman, acting mgr.): Dayton, Ohio, Dec. 20.  
ANNA WYANDOTTE CONCERT (Frank M. Swan, mgr.): Trenton, Mo., Nov. 18; Gallatin 14; Unionville 16; Memphis 17; Marshall 19; Moberly 20; Palmyra 21; Louisiana 22; Bowling Green 23; Mexico 25; Columbia 26; Salisbury 29; Glasgow 30.  
BOOTLES' BABY: Little Falls, Minn., Nov. 12-17; Fergus Falls 19-24; Fargo, N. D., 26-Dec. 1.  
CLEVELAND'S MINSTRELS: Madison, Wis., Nov. 18; Janesville 19; Oshkosh 17; Milwaukee 19-24; Elgin, Ill., 25.  
FAUST (Griffith's; Ed. A. Church, mgr.): Sisterville, W. Va., Nov. 13; Parkersburg 14; Charleston 15; Huntington 16; Ashland, Ky., 17; Ironton, O., 19.  
HAVERTY'S MINSTRELS (J. H. Haverty, mgr.): Los Angeles Cal., Nov. 15-17; San Francisco 23; indefinite.  
J. WALTER KENNEDY (Sampson): Erie, Pa., Nov. 13; Bradford 14; Olean 15; Elmira, N. Y., 16; Penn Yan 17; Rochester 19-21.  
MR. AND MRS. ROBERT WAYNE: South Bend, Ind., Nov. 12-17; Elkhart 19-21; Logansport 26-Dec. 1.  
MME. SANS GENE (Augustus Pitou, mgr.): Philadelphia, Pa., Nov. 12-17.  
WILLIAM HORN (W. D. Mann, mgr.): Jersey City, N. J., Nov. 12-17; Philadelphia, Pa., 19-21.

## Died.

GOLDIE.—Claude Goldie, in New York, on Nov. 8.  
LAISEY.—At Rochester, N. Y., H. J. Laisey, orchestra leader.

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## SEE WHAT THE PAPERS SAY:

BUFFALO TIMES.

Miss Carrie Ezier was the pert and pretty soubrette who was the life of the play. Her character songs and dances were in keeping with the piece and its surroundings, and she made a hit. Her first entrance upon the stage captured the house, and her songs received round after round of applause. Miss Ezier acts and sings with a style all her own, and she won the hearts of an immense audience last evening. She is certainly a drawing card, and the remainder of the cast is fair.

OMAHA BEE.

But the genuine hit of the play is made by Miss Ezier, who is one of the very brightest soubrettes on tour. She is full of *chic*, works like a beaver, sings a whole lot of new songs, dances splendidly, in a word, is the real genuine type of the soubrette which Webster defines as "A meddlesome, mischievous female servant."

NEW ORLEANS EVENING NEWS.

As for Carrie Ezier, she is a whole show in herself. She sets people wondering if there is anything she can not do. She sings, dances, turns somersaults; in fact, she is *multum in parvo*, and whenever misses seeing her will miss one of the chances of his or her life.

ST. LOUIS DEMOCRAT.

Carrie Ezier, one of the most bewitching soubrettes on the stage, carries off many of the honors. Miss Ezier is an Italian and a wonderful acrobat. She turns a somersault much easier than most young ladies can turn a pancake, and is a nimble dancer. Added to these accomplishments the little actress has a voice of considerable sweetness, which is heard in a number of popular songs.

TACOMA HERALD.

A feature of the performance is the song and dance which Miss Ezier does in the last act, and which she winds up with a handspring. Miss Ezier accomplishes the feat with much grace, despite her name, which prompts the reflection that she might turn a handspring easier than one would expect.

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## CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

Cox's Brownies date, for the benefit of the house, has been postponed to Dec. 9, 1894.

**HAMILTON.**—**GRAND OPERA HOUSE** (Connor and Vogt, managers): *Fitz and Webster* in *A Breezy Time* to a poor house 3. Co. deserved a full house.

**CIRCLEVILLE.**—**GRAND OPERA HOUSE** (Percy A. Walling, manager): *The Girl I Left Behind Me*, at advanced prices, to a crowded house 3. *The Spider and Fly* underlined.

**MANSFIELD.**—**MEMORIAL OPERA HOUSE** (E. R. Endly, manager): *Louis Aldrich* 2; small house. *Rose Coghlan in Diplomacy* 5; well-pleased audience. *Uncle Dudley* 18; U. T. C. 29; N. S. Wood 21.

**UHRICHSVILLE.**—**CITY OPERA HOUSE** (Elvin and Van Ostran, managers): *The Veteran Detective* 2; small audience. *His Nibs the Baron* 6; *Griffith's Faust* 7.

**IRONTON.**—**MASONIC OPERA HOUSE** (B. F. Ellberry, manager): *The Girl I Left Behind Me* 6; advance sale large.

**KENTON.**—**DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager and proprietor): *Down in Dixie* 1; good performance.

**PAULDING.**—**GRAND OPERA HOUSE** (J. P. Gasser, manager): *Smith Sisters' Concert* co. 3; small but appreciative audience.

### PENNSYLVANIA.

**HARRISBURG.**—**GRAND OPERA HOUSE** (Markley and Co., managers): *The Old South* 2; fair business. *The Black Crook* drew a good house 5. *Lillian Kennedy*, for three nights, beginning 8, opened to good business. *Wang* 12; *Charles T. Ellis* 15; *Princess Bonnie* 19; return date.

**WILKES-BARRE.**—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): *Nellie McHenry's A Night at the Circus* pleased a good-sized audience 1. *Lem Kettle* 2; good business. *Charles T. Ellis* 3; with matinee, to good business. **MUSIC HALL** (Daniel Shelly, manager): *A Social Session* (Kate Sprague's Comedians) 1-3; fair business. *Pauline Parker's Wild Rose* opened a three-days' engagement 5 to good business. *Tuesday's performance* drew a large house who remained after the performance to hear the election returns read from the stage as furnished by a special wire provided by Manager Shelly. Specialities were introduced by the co. between the returns.

**MAHANAY CITY.**—**OPERA HOUSE** (J. J. Quirk, manager): *Gas Williams in April Fool* 1; small house. Performance good and deserved a crowded house. *Herbert Cawthorn* in his new play *A Cork Man* 3; fair house.

**MORRISTOWN.**—**GRAND OPERA HOUSE** (John M. Murphy, manager): *Hanson's Pantomime* 6; large and well-pleased audiences. *Joseph Murphy in Shau Rhue* 7; *Howard Stock* co. 13-17. **NORRIS THEATRE** (D. F. Guilliman, manager): *Vaudville* co., *Conway* and *Delaney*, *Marie Winsor*, *The Angerots*, *T. F. Grant* and *Holmes and Waldron* 5-10 to large houses.

**JOHNSONTOWN.**—**ANNA'S OPERA HOUSE** (Adair and Kohler, managers): *The Power of the Press* gave a splendid performance to a good house 2, followed by *Men and Women* 5 to a small house but gave satisfactory. **JOHNSONTOWN OPERA HOUSE** (John D. Mishler, manager): *The Stowaway* was presented 6 to moderate business, performance fair. **ITEM:** *The Stowaway* met with an accident at the Pennsylvania Depot 6. In shunting their baggage car to the siding, the engine attached to it pulled into the side track at so great a speed that the baggage was unable to check its momentum and as a consequence it was dashed into a freight car. The front part of the car was stove in and the scenery thrown promiscuously over the car and damaged considerably.

**READING.**—**ACADEMY OF MUSIC** (John D. Mishler, manager): *Georgia Minstrels* gave a good performance 2. *Lem Kettle* attracted a large audience 2, and was well produced. *Edward Harrigan with a good co.* produced Reilly and the 400 to a very large audience 5. *Gas Williams* gave a very amusing performance of April Fool 6. *Charles T. Ellis* gave a very pleasing performance of *Casper the Vodler* to a large house 7. **GRAND OPERA HOUSE** (George W. Miller, manager): *The Baldwins* gave very clever performances of mysticism and clairvoyance to large houses 5-10. **Bijou THEATRE** (George Middleton, manager): *The Ladies' Club Burlesque* co. drew good houses 5-10.

**WEST CHESTER.**—**ASSIMILY BUILDING** (M. S. Way, manager): *Fiske Jubilee Singers* 1; slim house. **OPERA HOUSE** (F. J. Painter, manager): *Gorton's Minstrels* 1; small house; excellent performance.

**WILLIAMSPORT.**—**LYCUM THEATRE** (John L. Guister, manager): *The Stowaway* 8; *Princess Bonnie* 10.

**MT. CARMEL.**—**G. A. R. OPERA HOUSE** (Joseph Gould, manager): *Lewis Morrison's Faust* 1; large audience. *H. C. Cawthorn, in A Cork Man* 2; crowded house.

**CHILOMIA.**—**OPERA HOUSE** (James A. Allison, manager): *The Limited Mail* 2; fair performance; good business. *Springer's Black Crook* co. 7; large and well-pleased audience.

**DANVILLE.**—**OPERA HOUSE** (F. C. Angle, manager): *Stowe's U. T. C.* 2; business good; performance fair. **ITEM:** *Tissot's Living Pictures* disbanded here 1. All salaries were paid to date.

**ALLENTOWN.**—**ACADEMY OF MUSIC** (N. E. Worman, manager): *Young Mrs. Winthrop*, by an excellent co. audience well pleased. *Nelly McHenry in A Night at the Circus* to fair business 2; good performance.

**FRANKLIN.**—**OPERA HOUSE** (James P. Keene, manager): *Coon Hollow* 7; fair business.

**HEADSVILLE.**—**ACADEMY OF MUSIC** (E. A. Hempstead, manager): *Coon Hollow* 6; well filled house. Scene effects very good.

**PLYMOUTH.**—**OPERA HOUSE** (Temperton and Sharp, managers): *McCready's Players* opened week of 5 to good business in repertoire. **ARMORY HALL** (S. L. French, manager): *Morrison's Faust* Oct. 31; good business.

**LANCASTER.**—**FULTON OPERA HOUSE** (B. and C. A. Vecker, managers): *The Limited Mail* 1; light house. *The Black Crook* 2, 3; good business. *Royal Japanese* co. 6; light house. *Bates Brothers' Humpty Dumpty* 6; fair house.

**NEW CASTLE.**—**OPERA HOUSE** (R. M. Allen, manager): *Coon Hollow* to a small but well-pleased audience.

**TYRONE.**—**ACADEMY OF MUSIC** (M. S. Falck, manager): *Jane* 2; excellent performance; large and well-pleased audience.

**ERIE.**—**MARINECHOR HALL** (Wagner and Reis, managers): *The Spider and Fly* 1; fair audience.

**FREELAND.**—**OPERA HOUSE** (John J. Welch, manager): *Bates Brothers' Humpty Dumpty* 6.

**PHILIPSBURG.**—**PIERCE'S OPERA HOUSE** (H. D. Bloom, manager): *The Old South* gave a performance to a \$25 house on 1. *Jane* pleased a large and fashionable audience on 3. *Tissot's Living Pictures* to fair business on 6.

**LEBANON.**—**FISHER OPERA HOUSE** (George H. Spang, manager): *Black Crook* 1; well-pleased audience. *Humpty Dumpty* 10.

**ASHLAND.**—**NEW GRAND OPERA HOUSE** (Frank H. Waite, manager): *Morrison's Faust* to the largest house of the season 3. *Gas Williams in April Fool* to good business and a very good performance 8.

**CONNELLSVILLE.**—**NEW NEVER'S OPERA HOUSE** (Charles R. Jones, manager): *The Boy Tramp*; crowded house; performance good. *Limited Mail* 16.

**ONI CITY.**—**OPERA HOUSE** (C. M. Loomis, manager): *Killarney and the Rhine* 12.

**POTTSSTOWN.**—**GRAND OPERA HOUSE** (George R. Harrison, manager): *Richards and Pringle's Georgia Minstrels* 1; light business. *Power of Money* 19.

**UNIONTOWN.**—**GRAND OPERA HOUSE** (John Balinger, manager): *The Boy Tramp*; good business. *J. K. Emmet in Fritz* in *A Madhouse* on 3, played to the banner house of the season; receipts \$47.

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**M'KEERSPORT.**—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): *Robinson* Opera co. 5-10; good business. **ALTMYER'S THEATRE** (R. B. Beane, manager): *The Princess Bonnie* to large audience at advanced prices 2. *The Power of the Press* to good business 3. *J. K. Emmet* 6; good business.

**MINERSVILLE.**—**OPERA HOUSE** (Roehrig and Kear, managers): *Gas Williams in April Fool* to a fair-sized and pleased audience 3. *McKenna's Flirtation* 12.

**WARREN.**—**LIBRARY THEATRE** (F. R. Scott, manager): *The Grilley-Cecilian Concert* co. 3; big business. *Sousa's Band* (matinee) 8; good business. *Girl I Left Behind Me* 22.

**SCRANTON.**—**THE FROTHINGHAM** (J. H. Laine, manager): *Innes' Band* 3 in *War and Peace* to fair business. *Joseph Murphy* 5, 6 in *Kerry Gow and Shan Rhue*; both to good business. **DAVIS' THEATRE** (George E. Davis, manager): *Holmes-Forrester* co. in *Kathleen to good business* 5. **ACADEMY OF MUSIC** (M. H. Burgunder, manager): *Tim Murphy* in *Lem Kettle* to very poor business 1. *Charles T. Ellis* as *Casper the Vodler* to good business 2. *Young Mrs. Winthrop* 3; large business.

**BETHLEHEM.**—**OPERA HOUSE** (L. F. Walters, manager): *Richard and Pringle's Georgia Minstrels* 3; fair-sized audience. *McKenna's Flirtation* was presented by a co. headed by *Dave Williams* to a large audience election night, the performance beginning at 9 o'clock. Between the acts the election returns were read, a special wire having been placed in the house for the purpose of securing the messages. *Casper the Vodler* 10.

**LEWISTOWN.**—**TEMPLE OPERA HOUSE** (J. P. McKinney, manager): *The Pelham-Meekle* entertainment 1; poor house.

**MONTGOMERY.**—**BROADWAY OPERA HOUSE** (James Kleckner, manager): *Bates Brothers' Humpty Dumpty* 1; pleased a fair-sized house.

**BERWICK.**—**P. O. S. of A. OPERA HOUSE** (F. R. Kitchen, manager): *Stowe's U. T. C.* 2; largest house on record here, turning over two hundred people away. **ITEM:** *Mollie Whitten's Jockey Minstrels* (thirty-five strong) came here on last Friday night during Fair week, and as no arrangements were made beforehand they were unable to find accommodations anywhere in the town. Mr. Kitchen, our Opera House manager, provided warm meals and good sleeping accommodations for the entire party in the Opera House.

### ROHDE ISLAND.

**NEWPORT.**—**OPERA HOUSE** (Henry Bull, manager): *The Baker* Opera co. week of 5 in repertoire to good houses. *William Gillette in Too Much Johnson*, his new farce comedy in which the author appears 12. **ITEM:** in the political landscape, Melville Bull, son of the Hon. Henry Bull, owner and manager of our opera house, was elected to Congress from this district.

**WESTERLY.**—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): *Bartholomew's Equine Paradox* did a light business 1-3; *Young Mrs. Winthrop* 22.

**PAWTUCKET.**—**LOTROP'S OPERA HOUSE** (William C. Chase, manager): *Nugget Nell* 3-10; fair business. *Katherine Robe in Fanchon* 12-17. **AUDITORIUM** (J. W. Meiklejohn and Co., managers): *Brown University* 2; large and well-pleased audience. *Brazeau Testimonial* 12.

**WOONSOCKET.**—**OPERA HOUSE** (G. M. Blandford, manager): *Denman Thompson in The Old Homestead* 2; *S. E. O.*, although a terrible storm was raging.

### SOUTH CAROLINA.

**COLUMBIA.**—**OPERA HOUSE** (Eugene Cramer, manager): *James Young as Hamlet* 1; good performance to a select audience.

**SUNTER.**—**ACADEMY OF MUSIC** (J. A. Scherwin and Co., managers): *Sadia Whiteford in Pygmalion and Galatea* 8.

### SOUTH DAKOTA.

**SIOUX FALLS.**—**GRAND OPERA HOUSE** (S. M. Bear, manager): *The Woodward Theatre* co. closed a successful business 3. *Lowry Comedy* co. in repertoire 5-10.

### TENNESSEE.

**JACKSON.**—**PYTHIAN OPERA HOUSE** (Woerner and Bauer, managers): *The Danger Signal* 5; fair business. *Barney Ferguson* 8; *Devil's Auction* 17; *Fast Mail* 19; *Carl Haswin, Silver King*, 26.

**CLARKSVILLE.**—**ELDER'S OPERA HOUSE** (James T. Wood, manager): *Danger Signal* 6. *Lady Windermere's Fan* 8; *Aerial Quartet* 9. **ITEM:** *Mrs. T. E. Madison*, of this city, has been engaged as pianist at *Elder's Opera House*.

**MURFREESBORO.**—**MASON'S OPERA HOUSE** (W. J. Brooks, manager): *Hettie Bernard* Chase 2 in 1894; good business. **ITEM:** *Manager Brooks* has had some trouble with the attractions that were booked; a good many have canceled on account of change of route.

**KNOXVILLE.**—**STAIN'S THEATRE** (Fritz Staub, manager): *The sensational melodrama, The Bandit King*, with *J. H. Wallick* as the star, opened season here 5. Both *Mr. Wallick* and *Ella Fontainebleau* were cordially received by a good house in Old Kentucky 12.

**NASHVILLE.**—**THE VENDOME** (W. A. Sheetz, manager): *A Black Sheep* 1-3; good houses. *Yon Yonson* 5-7; small but well-pleased audience. *In Old Kentucky* 8-10.

**GRAND OPERA HOUSE** (Curry and Boyle, managers): *Mr. Barnes of New York* 1-3; very poor houses. *Lady Windermere's Fan* 5-7; small but delighted audiences. **ITEM:** *Frank Jones*, late of Fanny Rice's co., joins *Yon Yonson* at Cleveland, O., for the season to play the part of *Bolly*. *Inez Mecusker* in *The Prima Donna* has canceled dates 9-10 at the Grand. An effort will be made to have this attraction here later in the season. The advertising department of the Vendome could not be in better hands than *E. H. Alley's*, and no attraction at that house can complain of not being well served.

**MEMPHIS.**—**GRAND OPERA HOUSE** (R. S

## DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

## DRAMATIC COMPANIES.

**A TURKISH BATH** (E. H. Macoy, mgr.): Seattle, Wash., Nov. 18-21, Tacoma 22-24, Portland, Ore., 25-Dec. 1.

**AUGUSTIN DALY'S COMEDIES**: St. Paul, Minn., Nov. 12-14, Minneapolis 15-17, Chicago, Ill., 18-20.

**A TEXAS STEER** (Hoyt and McKee, props.): Buffalo, N. Y., Nov. 12-17.

**ADA GRAY** (Charles F. Tingay, mgr.): Boston, Mass., Nov. 19-24.

**ABOUT GOTHAM** (George Thatcher): Detroit, Mich., Nov. 12-14.

**A COUNTRY SPORT** (Peter F. Dailey, E. Rosenbaum, mgr.): Chicago, Ill., Nov. 11-17, Pittsburgh, Pa., 18-24, Chicago, Ill., 25-Dec. 1.

**ALBA HEYWOOD** (Edgewood Folks; O. W. Heywood, mgr.): San Antonio, Tex., Nov. 13, Austin 14, Taylor 15, Temple 16, Waco 17, Hillboro 19, Corsicana 20, Fort Worth 21, Denison 22, Sherman 23; Paris 24.

**ACROSS THE POTOMAC** (Edgar Foreman, mgr.): Peoria, Ill., Nov. 13, 14, Bloomington 15, Decatur 16, Terre Haute 17, Cincinnati, O., 18-24; Louisville, Ky., 25-Dec. 1.

**ALEXANDER SALVINI** (W. M. Wilkinson, mgr.): Spokane, Wash., Nov. 13, Seattle 14, 15, Tacoma 16, 17, Portland, Ore., 18-21, San Francisco, Cal., 26-Dec. 8.

**A BLACK SHEEP** (Hoyt and McKee, props.): Detroit, Mich., Nov. 12-14, Toledo 15, 17.

**AFTER TWENTY YEARS**: Scranton, Pa., Nov. 14, 15.

**A SUMMER BLIZZARD** (O. L. Hagam and Co., mgrs.): St. Louis, Mo., Nov. 11-17, Kansas City 18-24.

**AMAZONIAN** (Percy Sage, bus. mgr.): Baltimore, Md., Nov. 12-17.

**A CLEAN SWEEP** (Andy Annum): Joliet, Ill., Nov. 14, Aurora 15, Lockport 16, Waukegan 17, Elgin 19.

**ALABAMA** (Clement Bainbridge, prop.): Greenville, Tex., Nov. 13, Denison 14, Sherman 15, Paris 16; Honey Grove 17.

**ADA RAYHAN** (Augustin Daly, mgr.): Chicago, Ill., Nov. 5-17, St. Louis, Mo., 18-24, New York city 26-indefinite.

**A GAYET GIRL** (George Edwardes, prop.): New York city 18-20.

**A BREEZY TIME** (Fitz and Webster, mgrs.): Xenia, O., Nov. 13, Wilmington 14, Washington, C. H. 15, Jackson 16, Lancaster 17.

**A RAILROAD TICKET** (W. W. Freeman, mgr.): Chicago, Ill., Nov. 12-17.

**A CRAZY LOT** (J. C. Davis, mgr.): Amsterdam, N. Y., Nov. 13, Fort Plain 14, Blooming 15, Utica 16, Rome 19, Canastota 20, Oneida 21, Norwich 22, Cortland 23, Ithaca 24.

**BARNES AND MARVIN'S PLAYERS**: Chillicothe, Mo., Nov. 12-17.

**BALDWIN-ROGERS**: Ocala, Fla., Nov. 12-17.

**BALDWIN-MELVILLE**: Atlanta, Ga., Nov. 12-17.

**BATES BROTHERS' HUMPTY DUMPTY** (No. 1): Frank W. Nelson, mgr.): Hanover, Pa., Nov. 13, Chambersburg 15, Hagerstown, Md., 16, Martinsburg, W. Va., 17.

**BLUES JEANS** (Rosenquist and Arthur, mgrs.): Savannah, Ga., Nov. 13, 14, Charleston, S. C., 15, 16, Augusta, Ga., 17, Atlanta 18, 19, Chattanooga, Tenn., 21, Knoxville 22, Lexington, Ky., 23, 24, Frankfort 25, Brooklyn, N. Y., 26-Dec. 1.

**BOBBY COMEDY** (George H. Bubb, mgr.): Woodstock, N. Y., Nov. 12-17, Marlboro, Mass., 18-24.

**BONNIE BOONCHI** (Paul C. Blume, mgr.): La Crosse, Wis., Nov. 14, Winona, Minn., 15, Eau Claire, Wis., 16, Stillwater, Minn., 17.

**BARREL OF MONEY**: Tipton, Ind., Nov. 13, Elwood 14, Alexandria 16.

**BEN HUR** (W. C. Clark, mgr.): Findlay, O., Nov. 15-17, Beloit 18, 19, Fremont 27-29.

**CHARLES DICKSON**: Seymour, Ind., Nov. 13, Richmond 14, New Castle 15, Muncie 16, Marion 17, Indianapolis 18-21, Logansport 22, South Bend 23, Milwaukee, Wis., 24-26.

**CARRIE TURNER**: New York city Nov. 12-24.

**CHARLES T. ELLIS** (Archie H. Ellis, mgr.): Shenandoah, Pa., Nov. 13, Ashland 14, Harrisburg 15, Hanover 16, York 17.

**CHARLES FROHMAN'S EMPIRE STOCK**: Boston, Mass., Nov. 12-17.

**COON HOLLOW** (C. E. Callahan, mgr.): Troy, N. Y., Nov. 13, 14, Albany 15-17, Brooklyn 18-21.

**CROSSROADS OF LIFE** (W. G. Smyth, mgr.): St. Louis, Mo., Nov. 12-17.

**CHAUNCY OL'COTT** (Irish Artist: Augustus Pitou, mgr.): Pittsburgh, Pa., Nov. 12-17.

**CHARLES RIGGS**: Great Falls, Mont., Nov. 12-17, Butte 18.

**CHARLEY'S AUNT** (Eastern: Charles Frohman, mgr.): Concord, N. H., Nov. 13, Nashua 14, Laconia 15, Franklin Falls 16, Exeter 17, Lebanon 18, Sanford, Me., 20.

**CHARLEY'S AUNT** (Western: Charles Frohman, mgr.): Dodge City, Kans., Nov. 14, Trinidad, Col., 16, Las Vegas, N. M., 17, Albuquerque 19, El Paso, Tex., 20.

**CHARLEY'S AUNT** (Southern: Charles Frohman, mgr.): Augusta, Ga., Nov. 13, Macon 14, Montgomery, Ala., 15, Columbus, Ga., 16, Opelika, Ala., 17, Selma 19, Birmingham 22, Montgomery 21, Pensacola, Fla., 22, Mobile, Ala., 23, 24, New Orleans, La., 25-Dec. 1.

**CHARLEY'S AUNT** (No. 1: Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 12-17.

**CAPTAIN PAUL**: Boston, Mass., Nov. 12-indefinite.

**COUNTY FAIR** (Arthur G. Thomas, mgr.): Leavenworth, Kans., Nov. 13, St. Joseph, Mo., 14, Omaha, Neb., 15-17, Wahoo 19, Lincoln 20, Beatrice 21, Hastings 22, Kearney 23, Greeley 24, Colorado Springs, Col., 25, Pueblo 27, Leadville 28, Aspen 29, Grand Junction 30.

**DANGERS OF A GREAT CITY**: Cincinnati, O., Nov. 12-17.

**DERBY WINNER** (A. H. Spink, mgr.): Columbus, O., Nov. 12-17, Chicago, Ill., 18-24, Louisville, Ky., 25-29, Richmond, Ind., 30.

**DEPPY'S BLUNDERS** (Barney Ferguson): Chattanooga, Tenn., Nov. 18, Knoxville 15, Atlanta, Ga., 16, 17.

**DOWN IN DIXIE** (Davis and Keogh, mgrs.): Keokuk, Ia., Nov. 15, Chicago, Ill., 18-24.

**DRIBBY'S MASCOT**: Waterbury, Conn., Nov. 13, 14, New Britain 15, Bridgeport 16, 17, New Haven 18-21.

**DENMAN THOMPSON** (Frank Thompson, mgr.): New Britain, Conn., Nov. 13, Waterbury 14, Meriden 15, New Haven 16, 17, Lynn, Mass., 19, 20, Dover, N. H., 21, Manchester 22, Lowell, Mass., 23, 24.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Kansas City, Mo., Nov. 12-17, St. Louis 18-24, Cincinnati, O., 25-Dec. 1.

**ENEMIES FOR LIFE** (R. E. Davy, mgr.): Paterson, N. J., Nov. 12-14, Tamaqua 15, Pa., 15, Shenandoah 16, Ashland 17, Mt. Carmel 19, Lewishaw 20.

**ELIOSE WILLARD** (Little Speculator: Edwin P. Hilton, mgr.): Yonkers, N. Y., Nov. 13, North Adams, Mass., 15, Oneonta, N. Y., 16, Corry, Pa., 19.

**E. H. SOUTHERN** (Daniel Frohman, mgr.): New York city Aug. 27-Nov. 17.

**EVAN TANGUAY**: Lockport, N. Y., Nov. 12-17, Brockport 18-21, Baldwinville 26, Oswego 28-Dec. 1.

**EPHIE ELLISER** (Will C. Elder, mgr.): Houston, Tex., Nov. 13, San Antonio 14, Austin 15, Fort Worth 16, Dallas 17, Texarkana 18, Hot Springs, Ark., 19, Pine Bluff 20, Little Rock 21, Memphis, Tenn., 22-23, Nashville 24, Louisville, Ky., 29, 30.

**FAUSE** (Morrison's Eastern: E. J. Abram, mgr.): Baltimore, Md., Nov. 12-17.

**FRIENDS** (Arthur C. Aiston, mgr.): Quincy, Ill., Nov. 13, Burlington, Ia., 14, Des Moines 15, Marshalltown 16, Cedar Rapids 17, Dubuque 18, Davenport 20, Peoria, Ill., 21, Bloomington 22, Aurora 23, Joliet 24, Chicago 25-Dec. 1.

**FERRIS' COMEDIANS**: Charleston, Ark., Nov. 12-14.

**FAST MAIL** (Southern; J. B. Hagan, mgr.): Den-

ve., Col., Nov. 12-17, Garden City, Kans., 18, Dodge City 20, Larned 21, Great Bend 22, McPherson 23, Salina 24, Junction City 27, Manhattan 28, Clay Center 29, Concordia 30.

**FAST MAIL** (Northern; Martin Golden, mgr.): Jackson, Tenn., Nov. 12, 13, Mayfield, Ky., 14, Paducah 16, Owensboro 17, Evansville, Ind., 18.

**FINNIGAN'S BALL** (Murray and Mack): Frank T. Merrill, mgr.): St. Louis, Mo., Nov. 11-17, East St. Louis 18, 19, Springfield 20, Peoria 21, Champaign 22, Lafayette, Ind., 22, Terre Haute 23, 24, Cincinnati, O., 25-Dec. 1.

**GORMAN BROTHERS** (Charles F. Brown, mgr.): Auburn, N. Y., Nov. 13, Canandaigua 14.

**GREAT BROOKLYN HANICAP** (Asbury Mittenthal, prop.): Washington, D. C., Nov. 12-17.

**GRAHAM EARLER**: Martinsville, Ind., Nov. 12-17.

**GRACIE EMMETT** (Charles E. Wesley, mgr.): Allegheny, Pa., Nov. 12-17, Indianapolis, Ind., 19-24.

**HAMILTON IDEAL THEATRE**: Kentland, Ind., Nov. 12-17.

**HARRY LINDELEY'S STOCK** (Everett King, mgr.): Halifax, N. S., Oct. 29-indefinite.

**HARRIGAN STOCK** (W. M. Hanley, mgr.): Philadelphia, Pa., Nov. 12-17.

**HEMMESY** (Edgar F. Wesley, mgr.): Kansas City, Mo., Nov. 12-17, Leavenworth, Kans., 18, Topeka 19, Emporia 20, Parsons 21, Springfield, Mo., 22, Belleville, Ill., 24, East St. Louis 25, Alton 26, Paris 27, Vincennes, Ind., 28, Evansville 29, Washington 30.

**ON WHAT A NIGHT!** (Charles A. Loder): Kansas City, Mo., Nov. 12-17, Leavenworth, Kans., 18, Topeka 19, Emporia 20, Parsons 21, Springfield, Mo., 22, Belleville, Ill., 24, East St. Louis 25, Alton 26, Paris 27, Vincennes, Ind., 28, Evansville 29, Washington 30.

**ONES SKINNER** (J. Buckley, mgr.): Galveston, Tex., Nov. 13, 14, Brenham 15, San Antonio 16, 17, Austin 18, Taylor 20, Waco 21, Ft. Worth 22, Dallas 23, 24, Hot Springs, Ark., 25, Pine Bluff 26, Little Rock 27, Memphis, Tenn., 28.

**ON THE MISSOURI** (Davis and Keogh, mgrs.): Newark, N. J., Nov. 12-17.

**ON THE BOWERY** (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 12-17.

**OLGA NETHERS** (A. M. Palmer, mgr.): Philadelphia, Pa., Nov. 12-17.

**OLD FARMER HOPKIN** (No. 1): Boston, Mass., Oct. 22-25.

**PRODIGAL DAUGHTER** (Walter Sandford's): Philadelphia, Pa., Nov. 12-17.

**PRODIGAL FATHER** (Chicago Ill., Oct. 29-Nov. 17.

**POLICE INSPECTOR** (Clay T. Vance, mgr.): Detroit, Mich., Nov. 12-16.

**PAWN TICKET 210** (J. M. Ward, mgr.): Washington, D. C., Nov. 12-17.

**PEOPLE'S THEATRE** (Co. J. C. Rockwell, mgr.): Keeseville, N. Y., Nov. 12-17, Saranac Lake 22.

**PECK'S BAD BOY** (Southern): Darlington, S. C., Nov. 13, Florence 14, Sumter 15, Camden 16, Columbia 17.

**PECK'S BAD BOY** (Eastern): Howard City, Mich., Nov. 15, St. Louis 16, Mt. Pleasant 17, Midland 18.

**JOHN DREW** (Charles Frohman, mgr.): New York city Sept. 12-Dec. 1.

**JOSEPH JEFFERSON**: Philadelphia, Pa., Nov. 12-17.

**JULIA MARLOWE** (Fred. Stimson, mgr.): Chicago, Ill., Nov. 12-Dec. 1.

**JAMES B. MACKIE** (The Side Show): Cincinnati, O., Nov. 12-17.

**J. K. ENNETT**: Chicago, Ill., Nov. 12-17, St. Louis, Mo., 19-24.

**JAMES D. YOUNG** (Tragedian): Columbia, S. C., Nov. 12-16.

**J. K. KHAN**: Dover, N. H., Nov. 12-17.

**JAMES T. CORCORAN** (W. A. Brady, mgr.): Galesburg, Ill., Nov. 12-14, Guthrie 15-17, Oklahoma City 19-21, El Reno 22-24, Kingfisher 25-28.

**JOSHUA SIMPKINS**: Brunswick, Me., Nov. 13.

**JOSEPH MURPHY**: Pittsburgh, Pa., Nov. 12-17.

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**VARIETY AND BURLESQUE.**

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A JAY CIRCUS: Brooklyn, N. Y., Nov. 12-17. Newark, N. J., 19-21.

BOB FITZSIMMONS: Scranton, Pa., Nov. 13.

CITY CLUB: Philadelphia, Pa., Nov. 5-17.

CITY SPORTS: Chicago, Ill., Nov. 11-24.

C. W. WILLIAMS: Indianapolis, Ind., Nov. 12-17.

FRENCH FOLLIES: New York city Nov. 3-17.

FIELD and HANSON: St. Louis, Mo., Nov. 12-17. Chicago, Ill., 19-Dec. 8.

GREENBERG'S: Philadelphia, Pa., Nov. 12-17.

HYDE'S COMEDIANS: Cincinnati, O., Nov. 12-17.

HARRY WILLIAMS' OWN: New York city Nov. 3-17.

HOWARD ATHENAEUM: Newark, N. J., Nov. 12-17.

JOHN F. FIELD: Chicago, Ill., Nov. 12-17.

LONDON SPORTS: Hoboken, N. J., Nov. 12-17.

LOTTE COLLINS: New York city Nov. 12-17.

LILLY CLAY (Harry W. Semon, mgr.): Albany, N. Y., Nov. 12-17. Troy 19-24.

MAY HOWARD: Washington, D. C., Nov. 12-17. New York city 19-24.

NEW YORK STARS (Gus Hill, prop. and mgr.): Indianapolis, Ind., Nov. 12-17.

OLD SOUTH: Philadelphia, Pa., Nov. 5-17.

PETER MANNER: Lynn, Mass., Nov. 12-14.

REILLY AND WOODS: New York city Nov. 12-17.

RICE AND BARTON'S COMEDIANS: New York city, Nov. 5-17. Providence, R. I., 19-21.

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RINTZ-SANTLEY: Rochester, N. Y., Nov. 12-14.

SEFTON'S: Worcester, Mass., Nov. 12-17.

SAM DEVERE: Pittsburgh, Pa., Nov. 12-17. Cincinnati, O., 19-21. Indianapolis, Ind., 26-Dec. 1.

SANDOW TROCADERO VAUDEVILLE (F. Zeigfeld, Jr., mgr.): Cincinnati, O., Nov. 12-17.

TISSO'S LIVING PICTURES: McKeesport, Pa., Nov. 14.

New Castle 15, Youngstown 16, East Liverpool 17, Wheeling, W. Va., 19, Salem, O., 20, Akron 22, Fort Wayne 23.

VIVIAN DE MONTE: St. Louis, Mo., Nov. 19-21.

WEISS and FIELD: Brooklyn, N. Y., Nov. 12-24. Providence, R. I., 26-Dec. 1.

WATSON SISTERS: Cincinnati, O., Nov. 12-17.

**CIRCUSES.**

RINGLING'S: Yucca City, Miss., Nov. 14. Greenwood 15, Kosciusko 16, Water Valley 17.

SELLS and RENTZBROW'S: Austin, Tex., Nov. 15.

WALTER L. MAIN: Troy, Ala., Nov. 13. Ozark 14, Bainbridge, Ga., 15, Thomasville 16, Valdosta 17.

**MISCELLANEOUS.**

BOSTON'S (D. M.) EQUUS (John C. Patrick, mgr.): Amherst, Mass., Nov. 16, 17.

BARTHOLOMEW'S EQUUS: Albany, N. Y., Nov. 16, 17. Saratoga 18-21. Troy 22-24. Gloversville 25, 26.

ELI PREKISS: Paw Paw, Ill., Nov. 13. Winamac, Ind., 14. Hilliard, O., 15. Linton 16. Meadville, Pa., 17. Cambridgeboro 19, Cochranton 20, Connellsville 21, Chambersburg 22.

HAGENBECK'S TRAINED ANIMALS: Buffalo, N. Y., Nov. 12-17.

HANNIBAL A. WILLIAMS: Greenacres, Ill., Nov. 12. Peru, Ind., 14. Canton, Ill., 15. Burlington, Ia., 16. Galesburg, Ill., 17. Knoxville 18, Monmouth 20, Pekin 21, Bloomington 22, Decatur 23, Lafayette, Ind., 26.

HERMANN: Hudson, N. Y., Nov. 12-17.

J. AUGUSTIN JOHN: Fayetteville, N. C., Nov. 12-16.

MORSE BROTHERS' EQUUS AND CANINE CARNIVAL (H. S. Rose, mgr.): Bristol, Conn., Nov. 13. Winona 14, 15. Waterbury 16, 17.

POWELL (Minaret): B. A. Myers, mgr.): St. Albans, Vt., Nov. 13. Burlington 14. Rutland 15. Bennington 16. Lanesburg 17. Troy, N. Y., 19, 20. Schenectady 21. Amsterdam 22. Johnstown 23. Little Falls 24.

VERNEO: Sparta, Wis., Nov. 12-17.

**OPEN TIME.**

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ATLANTIC, Ia.: Atlantic Opera House, Nov. 19-Dec. 28.

ATHENS, TENN.: New Opera House, Nov. 25 to 30. Dec. 1 to 31. Jan. 10 to 31.

ALEXANDRIA, IND.: Alexandria Opera House, Nov. 14 to 20. Dec. 11. Jan. 1 to 19, 25 to 31.

BRISTOL, VA., AND TENN.: Harmeling Opera House, week Nov. 19. Dec. 10, 17, 24, 31.

BRUNSWICK, GA.: L'Arion Opera House, Nov. 28-Dec. 30.

BUTLER, PA.: Army Opera House, Nov. 14-20.

EASTON, PA.: Able Opera House, Dec. 17 to 31.

HARTFORD, Conn.: Proctor's Opera House, Nov. 22, 23, 24, 27, 28, Dec. 3, 4, 11, 14, 17, 18, 24, 25, 28, Jan. 3, 4, 5, 7, 9, 21-26, Feb. 1, 4, 6-12, 18, 19, 22.

HASTINGS, PA.: Hastings Opera House, Dec. 1-21, Jan. 1-18.

ITHACA, N. Y.: Lyceum, Nov. 29.

KEY WEST, Fla.: San Carlos Opera House, Nov. 20, 21. Dec. 1, 10, 23, 31.

MAHANAY CITY, Pa.: Opera House, Nov. 28-Dec. 1, Jan. 1.

MINERSVILLE, PA.: Minersville Opera House, Nov. 14-20.

MOUNT STERLING, Ky.: Grand Opera House, Nov. 15-24, Dec. 1-4, 15-20, Jan. 1-5, 21-31, Feb. 4, 9, 11, 18-21.

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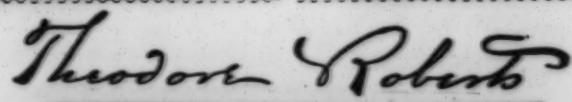
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